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MARK'S MANUAL OF SCHOOL GYMNASTICS

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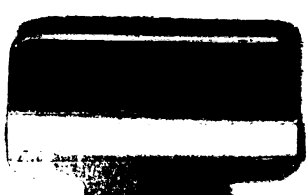

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MANUAL

OF

SCHOOL GYMNASTICS

CONSISTING OF

FREE GYMNASTICS, DUMB-BELL EXERCISES, AND
ÆSTHETIC EXHIBITION FIGURES

A REVISED AND ENLARGED EDITION OF A MANUAL OF FREE GYMNASTICS AND DUMB-BELL EXERCISES
BY JAMES H. SMART

NEW YORK ·:· CINCINNATI ·:· CHICAGO
AMERICAN BOOK COMPANY

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INTRODUCTION.

SMART'S MANUAL OF SCHOOL GYMNASTICS is based upon Smart's Manual of Free Gymnastics and Dumb-bell Exercises, a book which, published at a time when the importance of physical training was just beginning to be recognized by the educators of the country, has for many years held its place in the favor of teachers and been very influential in spreading the practice of physical exercise in the schools of the country. The work has undergone a thorough revision; old exercises have been rearranged, new series have been added, and such modifications have been made as our present knowledge and understanding of physical training have rendered necessary. The cuts are all new and are very numerous, illustrating every essential point in the exercises.

IMPORTANCE OF EARLY PHYSICAL TRAINING. — The necessity of physical culture is so generally recognized at the present day that no system of education is considered good without it. "A sound mind in a sound body," has passed into a proverb. And, indeed, to one who reflects at all upon the amount of physical disability and suffering which could have been prevented by the knowledge of right living put into practice, it seems of paramount importance that this knowledge and practice should be widely disseminated. And when we consider the vast amount of time often consumed in adult years simply in striving to regain health, lost through lack of attention at an earlier time to the physical needs of our being — time necessarily taken from active physical

and mental and artistic exertions which would add to the wealth and the wisdom and the beauty of the world — we are led to see clearly that the "ounce of prevention" is fully worth the "pound of cure," and that the time and effort spent in laying the foundations of a sound physical constitution, are expended along the lines of the most rigid economy.

There are certain conditions requisite to the attainment of a perfect physical development. Over some of these the teacher can exercise only an indirect control; but others come immediately within his or her province. These conditions may be summed up as follows: Nourishing, wholesome food; suitable, loose clothing, such as will keep the body at a normal temperature and allow the perfect action of the vital organs and freedom of motion; pure air, one of the most essential and least regarded requirements; and such exercise, either spontaneous or gymnastic, as will bring all the muscles of the body into play, increasing their size and strength. The matter of food and clothing must necessarily be left to the parents and guardians of the children, though much can be done by way of suggestion and in the teaching of physiology and hygiene to induce right habits in these respects. But the hollow chests, crooked bodies, limp muscles, and general weakness of many school children are due, in large measure, to the positions in which they stand or sit in school, to the necessary confinement and quietude of the body during school hours, and to the poor ventilation of the class-rooms. When special attention is not given to the postures of the children and to ventilation, and intermissions between the mental work are not frequent, the children are bound to suffer, and the hours of active play hardly suffice to overcome the evil effects.

It must also be remembered that the positions maintained during school hours and the habit of physical inertia then contracted, while they awake in a naturally active child a desire for freedom

which often spends itself in mischief, will have the opposite effect upon a quiet child with no exuberance of spirits. Vigorous exercise will afford the one an opportunity for the expenditure of the overplus of physical energy, and will stimulate the other into bodily activity. In both cases, the discipline of the school will be improved and the power of concentrated mental work greatly increased.

When a child has acquired the *habit* of sitting and standing in a stooped position, and the muscles which should hold the body erect are weakened from being constantly relaxed, it is almost useless to command him to "sit up straight." For a moment, the injunction will be obeyed; but, finding the effort painful, the child will soon unconsciously return to his former position. The only effective means of overcoming the evil is by exercising the weakened muscles to strengthen and develop them; and the exercises which do this will, at the same time, strain the frame of the body into the right position. This strain is continued for only a few moments at considerable intervals, and is made while the whole mind is given to the effort. Then the strain is removed; but the muscles have been used, and gradually the shoulders and head will become erect.

Cautions about the air of sleeping-rooms and talks about the value of walking and climbing and of all out-door sports can be given by the teacher, and much influence thus be brought to bear upon the lives of the children outside of the school.

Object of the Book. — It is often impossible for the schools to be provided with well-equipped gymnasiums, and there is this further objection in most communities to such gymnasiums, that they render necessary the appointment of a trained teacher. The object of this book is to provide the regular grade teacher with series of exercises of such a character, and so arranged, that they require no special training on the part of the instructor, and can be performed by the classes in any large school-room without the aid of apparatus, excepting dumb-bells.

THE CALISTHENIUM. — It is, however, very desirable to set aside a room, whenever possible, in which the separate classes can exercise, and schools which have a covered playground can use it for that purpose. The floor of such a room should be laid out in squares, as shown in the diagram on page 10, the pupils taking their positions as indicated. The squares should be large enough to allow the pupils to exercise freely without danger of collision.

The calisthenium should be kept as nearly as possible at a temperature of 60° Fahr. This is a good mean temperature, and the pupils will not be apt to become overheated while exercising or to take cold if, for any reason, they stop their practice. As the amount of oxygen exhausted during extra physical exertion is very large, great care should be observed in regard to ventilation. The room should also be kept scrupulously free from dust, so that no impurities shall be breathed in with the deep inhalations accompanying exercise.

USE OF CLASS-ROOM FOR CALISTHENIC PURPOSES. — When it is impossible to reserve a room for calisthenic purposes, the class-room can readily be used. The pupils should stand in the aisles, the positions which they should take being indicated by small crosses, squares, circles, or foot-marks made of two straight lines meeting at an angle of 60°, painted on the floor. The last method will help the pupils to keep the toes turned out at the proper angle.

The use of the class-room as a calisthenium has this advantage, that the classes can be practiced in the free exercises for short periods of, say, two minutes several times a day and at any hour. Even when regular practice is had in a calisthenium, the teacher will find that the free exercises can be used to great advantage to rest and refresh the pupils between the various lessons. The necessity of distribution of the dumb-bells would, of course, prevent such frequent practice with them. When the pupils are exercised

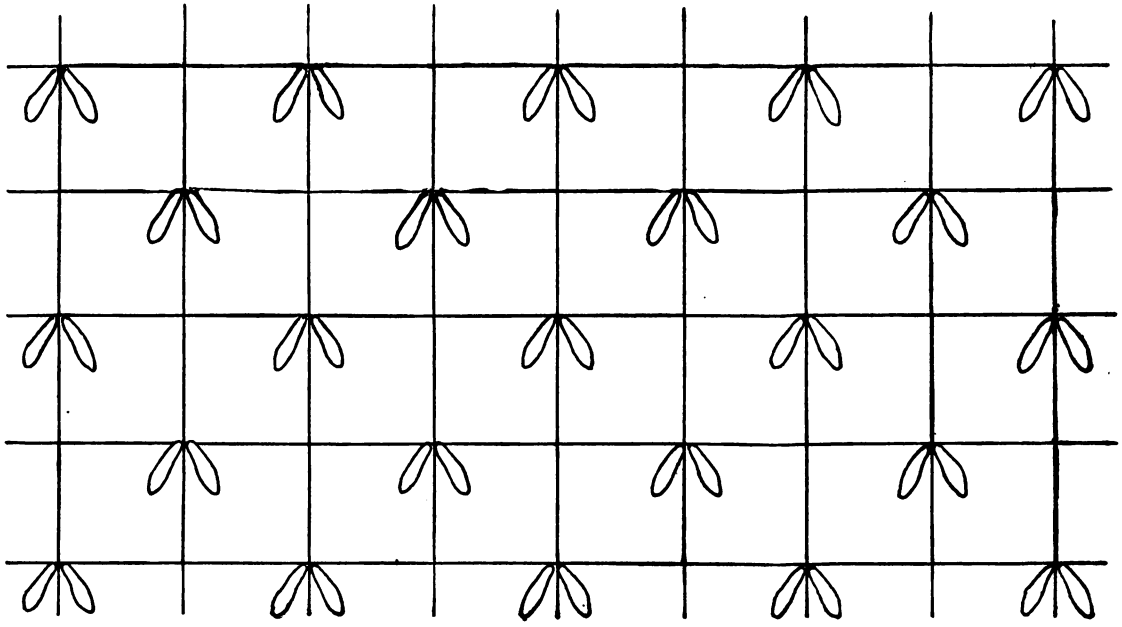
in the class-room, the air should be thoroughly freshened, the windows being lowered during the exercise and closed just before it is finished.

TIME FOR PRACTICE. — It is injurious to the digestion to exercise vigorously immediately before or for an hour after any meal. This rule is grounded upon well-known physiological reasons and should be strictly observed. If the pupils are urged to practice out of school hours, the teacher should caution them very carefully upon this point. Exercise in the morning is generally the most beneficial.

MUSIC. — This is an essential feature of class practice, and may be played, sung, or whistled during the exercises. The use of music will insure regularity and uniformity in the movements of the class, and help to give a spirit and force to the lesson not easily induced in any other way. Vocal accompaniments are especially beneficial in exercises adapted to them, as they clear the voice, expand the chest, and strengthen the lungs.

Recognizing the difficulty of obtaining the musical selections recommended for some of the exercises, the publishers have collected these and placed them at the back of the book. They will be found sufficient for all purposes and will much increase the value and usefulness of the book.

DRESS. — It is essential that the clothing of the pupils, especially during exercise, should be loose enough to allow free play to all the muscles of the body. For this reason, where it is convenient, special gymnasium suits are very desirable, patterns for which can be obtained at any fashion bazaar. As the use of these suits would be impracticable in many cases, cautions about having the sleeves and waists of dresses loose enough to be comfortable for exercise may prove profitable.



FLOOR OF CALISTHENIUM, SHOWING POSITIONS.

MANUAL OF SCHOOL GYMNASTICS.

FREE GYMNASTICS.

STANDING POSITIONS.

THE power of standing easily and gracefully in an erect posture seems to be a rare accomplishment. Of course, it is not always necessary to keep the body in the strict military attitude, but there are many customary positions which should never be taken. In standing, the hips should always be well back, the abdomen in, the chest forward, and the head erect with the chin in. If the body is in the right posture, it should be possible to see the toes by simply dropping the head without changing the position of the shoulders.

The habit of always standing with the weight on one leg will cause one hip and shoulder to grow higher than the other. This is an ugly deformity, and every precaution should be taken in the formative years to guard against it.

In the standing positions, the body has the greatest freedom of movement and is capable of the most vigorous exertion.

EXERCISES FOR THE CHEST: FIRST SERIES.

The free exercises for the chest are frequently more beneficial, especially for young children, than when the

same exercises are performed with dumb-bells. When the exercises are free, the chest receives the principal benefit; whereas, when a weight is carried in the hands, the muscles of the arms are chiefly exercised. It is absolutely necessary that the right position of the body should be preserved throughout the exercises, and that they should be done with some vigor, or they will completely lose their value.

POSITION. — Stand erect; heels as near together as possible, and on the same line; toes turned out equally, forming with each other an angle of about 60°; knees straight without stiffness; shoulders square and falling equally; arms hanging naturally by the side, with elbows near the body; hands firmly closed; head well set, and eyes directly to the front. Fig. 1.

At the word of command, in this and in the following exercises, the pupil should take the positions *promptly*, with *decision*, and in *perfect time*.

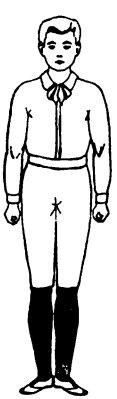


FIG. 1.

1. Right hand on chest. Fig. 2.
2. Right hand thrown horizontally to front, with force. Fig. 2.
3. Right hand on chest.
4. Position. Fig. 1.

Repeat Nos. 1 *to* 4 *four times.*

5. Left hand on chest, as right hand in No. 1.
6. Left hand thrown horizontally to front, as right hand in No. 2.
7. Left hand on chest.
8. Position. Fig. 1.

Repeat Nos. 5 *to* 8 *four times.*

9. Both hands on chest, as in Nos. 1 and 5.
10. Both hands thrown horizontally to front. Fig. 2.
11. Both hands on chest.
12. Position. Fig. 1.

Repeat Nos. 9 *to* 12 *four times.*

13. Right hand on chest. Fig. 3.
14. Right hand thrown horizontally to the right, with force. Fig. 3.
15. Right hand on chest.
16. Position.

Repeat Nos. 13 *to* 16 *four times.*

17. Left hand on chest. Fig. 3.

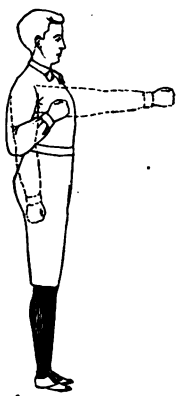


FIG. 2.

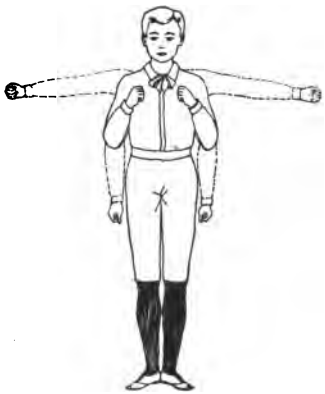


FIG. 3.

18. Left hand thrown horizontally to the left. Fig. 3.
19. Left hand on chest.
20. Position.

Repeat Nos. 17 *to* 20 *four times.*

21. Both hands on chest.
22. Both hands thrown horizontally to the right and left. Fig. 3.
23. Both hands on chest.
24. Position.

Repeat Nos. 21 *to* 24 *four times.*

25. Right hand on chest. Fig. 4.
26. Right hand thrown perpendicularly upward. Fig. 4.
27. Right hand on chest.
28. Position.

FIG. 4.

Repeat Nos. 25 *to* 28 *four times.*

29. Left hand on chest. Fig. 4.
30. Left hand thrown perpendicularly upward. Fig. 4.
31. Left hand on chest.
32. Position. Fig. 4.

Repeat Nos. 29 *to* 32 *four times.*

33. Both hands on chest.
34. Both hands thrown perpendicularly upward.
35. Both hands on chest.
36. Position.

Repeat Nos. 33 *to* 36 *four times.*

EXERCISES FOR THE CHEST: SECOND SERIES.

POSITION. — Same as in First Series.

1. Right hand under arm and close to body. Fig. 5.
2. Position, throwing the hand downward forcibly. Fig. 5.

Repeat Nos. 1 *and* 2 *eight times.*

3. Left hand under arm. Fig. 5.
4. Position, throwing the hand downward forcibly. Fig. 5.

Repeat Nos. 3 *and* 4 *eight times.*

FIG. 5.

5. Both hands under arms.
6. Position.

Repeat Nos. 5 *and* 6 *eight times.*

Repeat Nos. 1 *to* 6 *with hands open.*

7. Both hands on chest, with fingers closed. Fig. 6.
8. Both hands on shoulders. Fig. 6.
9. Right hand thrown horizontally to the right. Fig. 6.

Fig. 6.

10. Right hand on shoulder. Fig. 6.

Repeat Nos. 9 *and* 10 *seven times.*

11. Left hand thrown horizontally to left. Fig. 6.
12. Left hand on shoulder. Fig. 6.

Repeat Nos. 11 *and* 12 *eight times.*

13. Both hands thrown horizontally right and left. Fig. 6.
14. Both hands on shoulders. Fig. 7.

Repeat Nos. 13 *and* 14 *eight times.*

Repeat Nos. 9 *to* 14 *with hands open.*

15. Right hand thrown upward perpendicularly, fingers closed. Fig. 7.
16. Right hand on shoulder. Fig. 7.

Repeat Nos. 15 *and* 16 *eight times.*

17. Left hand thrown upward perpendicularly. Fig. 7.

Fig. 7.

18. Left hand on shoulder. Fig. 7.

Repeat Nos. 17 *and* 18 *eight times.*

19. Both hands thrown perpendicularly upward. Fig. 7.
20. Both hands on shoulders. Fig. 7.

Repeat Nos. 19 *and* 20 *eight times.*
Repeat Nos. 15 *to* 20 *with hands open.*

21. Both hands on chest. Fig. 7.
22. Position. Fig. 7.

EXERCISES FOR THE CHEST: THIRD SERIES.

Position. — Same as in First Series, but with the fingers extended, as shown in Fig. 8. The hands should always describe arcs of a circle, as indicated by the dotted lines. *References are to Fig.* 8.

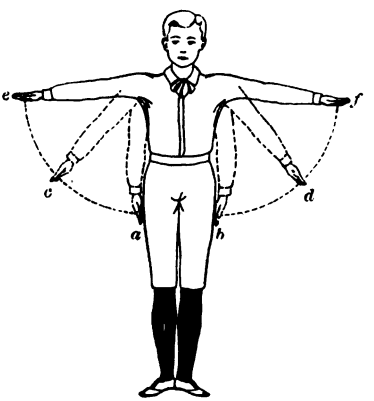


Fig. 8.

1. Swing right hand to the right to *c*, forming an angle of 45° with the body, and back to position, *eight times.*
2. Swing left hand to the left to *d*, forming an angle of 45° with the body, and back to position, *eight times.*
3. Swing both hands from body to *c* and *d*, and back to position, *eight times.*
4. Swing right hand to the right to *e*, forming a right angle with the body, and back to position, *eight times.*
5. Swing left hand to the left to *f*, forming a right angle with the body, and back to position, *eight times.*

6. Swing both hands from the body to *e* and *f*, and back to position, *eight times.*

(*a*) Throw both hands from the body to *e* and *f*. This is the position for the following exercises. The unused hand should be kept at *e* or *f*, as it is right or left. *References are to Fig.* 9.

7. Swing right hand down to *a* and back to *e*, *eight times.*
8. Swing left hand down to *b* and back to *f*, *eight times.*
9. Swing both hands down to *a* and *b* and back to *e* and *f*, *eight times.*
10. Swing right hand up to *g* and back to *e*, *eight times.*
11. Swing left hand up to *h* and back to *f*, *eight times.*
12. Swing both hands up to *g* and *h* and back to *e* and *f*, *eight times.*

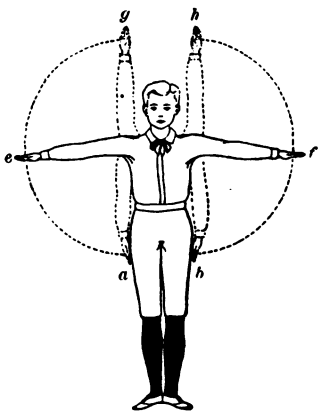


FIG. 9.

(*b*) Throw both hands up to *g* and *h*. This is the position for the following exercises. The unused hand should be kept at *g* or *h*, as it is right or left. *References are to Fig.* 9.

13. Swing right hand down to *e* and back to *g*, *four times.*
14. Swing left hand down to *f* and back to *h*, *four times.*
15. Swing both hands down to *e* and *f* and back to *g* and *h*, *four times.*

(*c*) Take original position, with hands falling at *a* and *b*. *References are to Fig.* 9.

16. Swing right hand up to *g* and back to position, *eight times.*
17. Swing left hand up to *h* and back to position, *eight times.*

18. Strike both hands overhead, then bring them down and strike behind the body, *eight times.*
19. Position.

ARM-SWINGING EXERCISES.

The arm-swinging exercises are valuable chest exercises, and really bring into play most of the muscles of the body between the waist and the neck.

POSITION. — Same as in Chest Exercises: First Series. *References are to Fig.* 10.

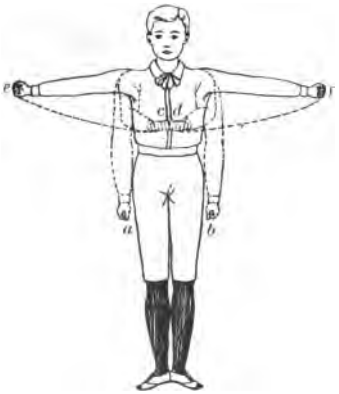


FIG. 10.

1. Swing hands together in front to *c* and *d*, and back to position at *a* and *b*. *Repeat sixteen times.*
2. Clap hands once in front and swing back to position, *sixteen times.*

(*a*) Bring hands together at *c* and *d* (Fig. 10). The following exercises must be performed without bending the body. Keep hand not used at *c* or *d*, as it is right or left. *References are to Fig.* 10.

3. Swing right hand to right to *e*, or as far back as possible without twisting the body, and back to *c*, *eight times.*
4. Swing left hand to left to *f*, and back to *d*, *eight times.*
5. Swing both hands apart to right and left, and strike them together in front, *sixteen times.* (This is an excellent exercise for weak lungs.)

(*b*) Take original position with hands at *a* and *b* (Fig. 10).

6. Swing both arms to right and then to left, bending the body forward a little, *sixteen times.* Fig. 11.
7. Strike the hands together in front, bending backward a little from the waist, and then behind the body, bending forward from the waist, *sixteen times.* Fig. 12.

(*c*) Bend the body forward a little, and bring hands together in front at *c* and *d* (Fig. 10).

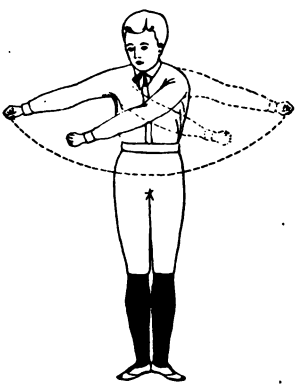


FIG. 11.

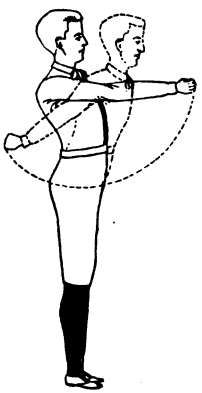


FIG. 12.

8. Swing right hand to right and back to front, as in No. 3, *eight times.*
9. Swing left hand to left and back to front, as in No. 4, *eight times.*
10. Swing both hands apart and back, and strike them together in front, as in No. 5, *sixteen times.*

(*d*) Take original position with hands at sides. *References are to Fig.* 13.

11. Describe a circle with the right hand, moving it forward from position, *eight times.*

12. Describe a circle with the left hand, moving it forward from position, *eight times.*

FIG. 13.

13. Describe circles with both hands, moving them forward from position, *eight times.*
14. Describe a circle with the right hand, moving it backward from position, *eight times.*
15. Describe a circle with the left hand, moving it backward from position, *eight times.*
16. Describe circles with both hands, moving them backward from position, *eight times.*

ARM AND SHOULDER EXERCISES.

These exercises are intended to develop the muscles of the arms. At the same time, they throw the chest forward and bring the shoulders down and back.

FIG. 14.

POSITION. — Same as in Chest Exercises: Third Series. Fig. 14.

1. Raise and lower right shoulder as much as possible, *four times.* Fig. 14.
2. Raise and lower left shoulder, as right in No. 1, *four times.* Fig. 14.
3. Raise and lower both shoulders, as right in No. 1, *four times.*

NOTE. — If rightly performed, the above exercises strengthen the muscles of the side and back, as well as of the shoulders.

(*a*) Close fingers and turn backs of hands to front.

4. Draw up right arm, bending the elbow and wrist. Fig. 15.

5. Position, sending arm down forcibly. Fig. 15.

Repeat Nos. 4 *and* 5 *four times.*

6. Draw up left arm, bending elbow and wrist. Fig. 15.
7. Position, sending arm down forcibly. Fig. 15.

Repeat Nos. 6 *and* 7 *four times.*

8. Alternate, drawing up left arm as right is sent back to position, and *vice versa, eight times.*
9. Draw up both arms, as in Nos. 4 and 6.
10. Position.

Repeat Nos. 9 *and* 10 *four times.*

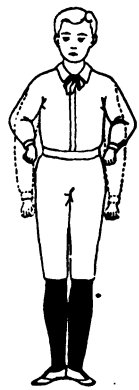


FIG. 15.

(*b*) Turn palms of hands to front, keeping the fingers tightly closed. Fig. 16.

11. Bend right elbow and wrist with effort, until forearm is close to upper arm, and middle joints of fingers touch upper arm. Fig. 16.
12. Position. Fig. 16.

Repeat Nos. 11 *and* 12 *four times.*

13. Bend left elbow and wrist with effort, as right in No. 11.
14. Position.

Repeat Nos. 13 *and* 14 *four times.*

15. Bend both elbows and wrists, as right in No. 11.
16. Position.

Repeat Nos. 15 *and* 16 *four times.*

FIG. 16.

(*c*) Bend right elbow and wrist as in No. 11. Fig. 16.

17. Throw right arm to horizontal position in front.
18. Right arm as in No. 11.

Repeat Nos. 17 *and* 18 *four times.*

19. Position.

(*d*) Bend left elbow and wrist, as in No. 13.

20. Throw left arm to horizontal position in front.
21. Left arm as in No. 13.

Repeat Nos. 20 *and* 21 *four times.*

22. Position.

(*e*) Bend both elbows and wrists, as in Nos. 11 and 13.

23. Throw both arms to horizontal position in front.
24. Both arms as in Nos. 11 and 13.

Repeat Nos. 23 *and* 24 *four times.*

(*f*) Lower both forearms until they are horizontal, turning palms toward each other and keeping the fingers tightly closed. Fig. 17.

FIG. 17.

25. Bend right wrist inward and outward with as much effort as possible, *eight times.* Fig. 17.
26. Bend left wrist, as right in No. 25, *eight times.* Fig. 17.
27. Bend both wrists, as right in No. 25, *eight times.*

(*g*) Keep the fingers closed and bend forward from waist, as shown in Fig. 18.

28. Throw left arm forward and downward, at the same time bending right elbow and bringing right arm back as far as possible. Fig. 18.

29. Throw right arm forward and downward, at the same time bending left elbow and bringing left arm back as far as possible.

Repeat Nos. 28 and 29 eight times.

30. Position.
31. Twist the arms as much as possible, turning the hands toward the front and around.

NOTE. — The motion given in No. 31 throws the body into the right attitude, and strengthens the muscles of the back, especially across the shoulders.

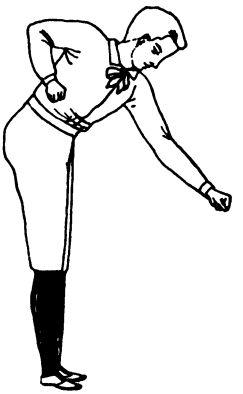


FIG. 18.

KNEE AND FOOT EXERCISES.

POSITION. — Stand erect, hands on hips, and fingers front.

1. Raise the body slowly on the toes as high as possible, and then lower slowly to position, *eight times.*
2. Raise the body on the toes slowly, and then lower it slowly, but do not allow heels to touch the floor. Raise and lower thus without touching the heels to the floor, *eight times.* (This exercise will require considerable practice before the children will be able to keep their balance without resting the heels upon the floor.)

NOTE. — The above exercises strengthen the muscles of the legs and feet.

3. Throw the weight of the body upon the right foot. Raise the left foot, straighten the left knee, and stretch the leg out slightly toward the front. Bend the left foot at the ankle up and down, *eight times,* doing the exercise with all possible effort.

4. Perform No. 3 with right foot, throwing weight on left foot.
5. Throw the weight on the right foot, and raise the left, as in No. 3. Twist the foot at the ankle, *eight times*, doing it by trying to describe a circle with the toes.
6. Perform No. 5 with right foot, throwing weight on left foot.

NOTE. — Nos. 3 to 6 strengthen the ankle muscles and the muscles of the leg below the knee. At first, the children will need to steady themselves, by resting the hand upon some object.

7. Step forward one pace of twelve inches with right foot, throwing body forward over right foot, the weight resting upon right leg, and right knee being bent as much as possible. Keep left knee straight with left foot planted lightly in its first position on the floor. (To prove that the weight is thrown on right leg, raise left foot slightly several times, lightly tapping the floor with it. If the body is rightly balanced over right foot, the pose will not be disturbed by this movement.)
8. Straighten the right knee, throwing the body back, and allow the weight to rest upon the left foot, which is kept in the same position as before.

Repeat Nos. 7 *and* 8 *eight times.*

9. Same as No. 7, reversing the use of the feet.
10. Same as No. 8, reversing the use of the feet.

Repeat Nos. 9 *and* 10 *eight times.*

11. Spread feet a little apart and swing body to right and left, throwing the weight upon right and then upon left foot. Keep shoulders and head erect and in position during this exercise, the motion being entirely from the hips, waist, and limbs, the upper part of body being at rest and only carried to right or left by the motion of the lower part of the body.

EXERCISES TO STRENGTHEN THE SPINE.

POSITION. — Stand erect, hands on hips, and fingers front.

1. Raise the body on the toes as high as possible. Fig. 19.
2. Sink the body down as near the floor as possible, still resting on the toes. Fig. 19.

Repeat Nos. 1 *and* 2 *eight times.*

FIG. 19.

3. Place the hands on the floor.
4. Thrust the feet forward and sit down, with knees straight, feet together, and hands resting upon knees. Fig. 20.
5. Bend body backward and lie down, without touching hands on floor or bending knees. Fig. 20.
6. Raise body to former sitting posture, without touching hands or elbows on floor, or bending knees. (This exercise will require some practice before it can be done as directed. Until the muscles of the back are strengthened, the pupil should be allowed to aid himself a little.)

Repeat Nos. 5 *and* 6 *four times.*

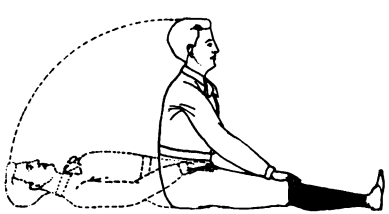


FIG. 20.

7. Draw feet back to position favorable for springing to standing position.
8. Place hands on floor.
9. Throw body forward and spring to standing position.

Repeat Nos. 1 *to* 9, *doing each movement but once.*

BENDING EXERCISES.

The following exercises strengthen either the muscles of the waist and abdomen, or of the neck. The tendency to stooping shoulders is frequently caused by the waist muscles being too feeble to carry the upper part of the body (which should be supported from the waist) in an erect position. If the shoulders are stooped, the head cannot be held erect; and, on the other hand, if the head is bent, the shoulders naturally fall forward. But if the head is erect and thrown well back, with the chin in, the chest will be thrown forward and the shoulders back. The following exercises are, therefore, valuable in the development of the chest.

Position. — Stand erect, with hands on hips and fingers front. Throughout the exercises, be careful to keep the knees straight.

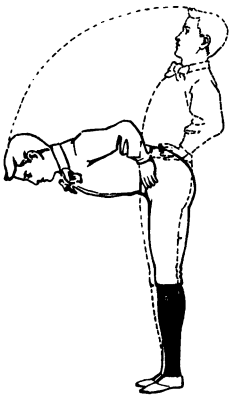


Fig. 21.

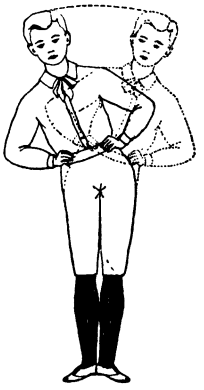


Fig. 22.

1. Bend body to front as far as possible, and back to position, *four times.* Fig. 21.

2. Bend body to right as far as possible, and back to position, *four times.* Fig. 22.
3. Bend body backward as far as possible, and forward to position, *four times.* Fig. 21.
4. Bend body to left as far as possible, and back to position, *four times.* Fig. 22.

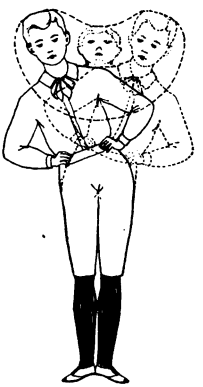


FIG. 23.

FIG. 24.

5. Bend body to front, as in No. 1, and then backward, as in No. 3. Repeat this forward and back movement *four times,* stopping at position the fourth time. Fig. 21.
6. Bend body to right, as in No. 2, then to left, as in No. 4. Repeat this right and left bending *four times,* stopping at position the fourth time. Fig. 22.
7. Swing the body round from the waist in a rotary motion, *four times.* Fig. 23.
8. Twist body to the right, and back to position, *four times.* Fig. 24.
9. Twist body to the left, and back to position, *four times.* Fig. 24.

10. Twist body to right, then to left. Repeat this right and left twisting *four times*, stopping at position the fourth time. Fig. 24.

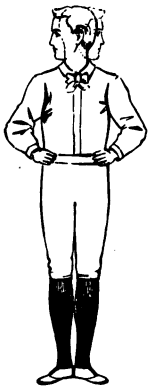


Fig. 25.

11. Turn head to right without bending it, until chin is over right shoulder, and back to position, *four times*. Fig. 25.
12. Turn head to left without bending it, until chin is over left shoulder, and back to position, *four times*. Fig. 25.
13. Turn head to right, as in No. 11, and then to left, as in No. 12. Repeat this right and left movement *four times*, stopping at position the fourth time.
14. Bow head in front, and lift to position, *four times*. Fig. 26.
15. Tip head backward, and lift to position, *four times*. Fig. 26.
16. Bow head in front, as in No. 14, and then tip backward, as in No. 15. Repeat this front and back movement *four times*, stopping at position the fourth time. Fig. 26.
17. Tip the head backward as far as possible. Keeping the head back, twist it to the right and left, and endeavor to see the floor behind.

Fig. 26.

Note. — No. 17 is an excellent exercise for bringing the head into the proper position.

(*a*) 1. Raise the body on the toes as high as possible. Fig. 19 (page 25).
2. Sink the body down as near the floor as possible, still resting on the toes. Fig. 19.
3. Place the hands on the floor.
4. Raise the body slightly on the hands, thrust the feet forward and sit down, with hands on hips, fingers front.

18. Bend body to the front, and back to position, *four times.*
19. Bend body to right, resting on right elbow, and back to position, *four times.*
20. Bend body to left, resting on left elbow, and back to position, *four times.*
21. Bend body to right, then to left. Repeat this right and left movement *four times,* stopping at position the fourth time.
22. Swing body round from the waist in a rotary motion, *four times.*
23. Turn head to right without bending it, and back to position, *four times.*
24. Turn head to left without bending it, and back to position, *four times.*
25. Turn head to right, then to left. Repeat this right and left movement *four times,* stopping at position the fourth time.
26. Bow head in front, and lift to position, *four times.*
27. Tip head backward, and lift to position, *four times.*
28. Bow head in front, and then tip backward. Repeat this forward and back movement *four times,* stopping at position the fourth time.
29. Bend body to front and back to position.
30. Bend body to right, resting on right elbow, and back to position.
31. Bend body to left, resting on left elbow, and back to position.

Repeat Nos. 29 *to* 31 *four times.*

(*b*) 1. Draw feet back to position favorable for springing to standing position.
2. Place the hands on the floor.
3. Throw the body forward and spring to standing position, with hands at side.

STEPPING EXERCISES.

The Stepping Exercises are intended to generate an easy, swinging motion, and will help to render the carriage graceful in walking.

POSITION. — Stand erect, with hands on hips and fingers front. Keep the body perpendicular. Fig. 27.

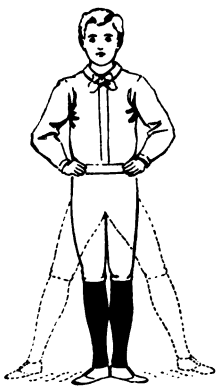


FIG. 27.

1. Step forward one pace with right foot, and back to position, *eight times.*
2. Left foot same as right foot.
3. Step backward one pace with right foot, and back to position, *eight times.*
4. Left foot same as right foot.
5. Side-step to right one pace with right foot, and back to position, *eight times.*
6. Side-step to left one pace with left foot, and back to position, *eight times.*
7. Jump from position, spreading feet as wide apart as possible, and back to position, *eight times.* Fig. 27.

Repeat Nos. 1 *to* 7:

With arms folded.

With hands clasped behind the head, keeping the body erect.

8. Advance right foot four paces of nine inches each.

NOTE. — This is done by advancing the right foot and bringing the left to its side, and then again advancing the right foot.

9. Step back to position in four paces.

Repeat Nos. 8 *and* 9 *four times.*

10. Advance left foot same as right foot in No. 8.
11. Step back to position with left foot.

Repeat Nos. 10 *and* 11 *four times.*

12. Step backward with right foot four paces of nine inches each.
13. Advance to position with right foot.

Repeat Nos. 12 *and* 13 *four times.*

14. Step backward with left foot as with right in No. 12.
15. Advance to position with left foot.

Repeat Nos. 14 *and* 15 *four times.*

16. Side-step to right with right foot, four paces.
17. Step back to position, side-stepping with the left foot.

Repeat Nos. 16 *and* 17 *four times.*

18. Side-step to left with left foot four paces.
19. Step back to position, side-stepping with right foot.

Repeat Nos. 18 *and* 19 *four times.*

20. Jump from position, spreading the feet as in No. 7. Place left foot beside right and jump from position again, repeating this exercise in all *four times.*
21. Reverse No. 20, jumping back to position in four jumps, bringing right foot to side of left after each jump.
22. Jump from position, bringing right foot to side of left, *four times.*
23. Jump back to position in four jumps, bringing left foot to side of right.
24. Jump from position, spreading the feet in four paces, as indicated by the dotted foot-lines in Fig. 27.
25. Jump back to position in four paces.

Repeat Nos. 24 *and* 25 *four times.*

Repeat Nos. 8 *to* 25 :

With arms folded.

With hands clasped behind the head, keeping the body erect.

WRIST AND FINGER EXERCISES.

The Wrist and Finger Exercises especially develop the muscles of the wrists and hands; but if they are performed with enough effort, they will also exercise, to a great degree, the muscles of the arms.

POSITION. — Stand erect with hands at side and fingers firmly closed.

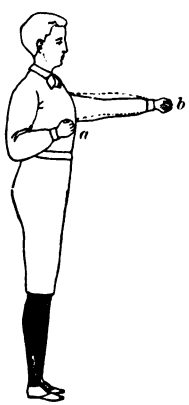


FIG. 28.

1. Twist right hand as in boring with a gimlet, *four times.*
2. Open right hand, spreading fingers apart, and shut, *four times.*
3. Twist left hand *four times.*
4. Open and shut left hand *four times.*
5. Twist both hands *four times.*
6. Open and shut both hands *four times.*

(*a*) Raise forearm of right arm to horizontal position in front. Fig. 28 (*a*).

7. Twist right hand *four times.*
8. Open and shut right hand *four times.*

(*b*) 1. Right arm in position.
2. Raise forearm of left arm to horizontal position in front, as right arm in Fig 28 (*a*).

9. Twist left hand *four times.*
10. Open and shut left hand *four times.*

(*c*) 1. Left arm in position.
2. Raise both forearms to horizontal position in front.

11. Twist both hands *four times.*
12. Open and shut both hands *four times.*

(*d*) 1. Both arms in position.
2. Right hand on chest.
3. Right arm horizontal in front, as left arm in Fig. 29 (*b*).

13. Twist right hand *four times.*
14. Open and shut right hand *four times.*

(*e*) 1. Right hand on chest.
2. Position.
3. Left hand on chest.
4. Left arm horizontal in front. Fig. 29 (*b*).

15. Twist left hand *four times.*
16. Open and shut left hand *four times.*

(*f*) 1. Left hand on chest.
2. Position.
3. Both hands on chest.
4. Both arms horizontal in front.

17. Twist both hands *four times.*
18. Open and shut both hands *four times.*

(*g*) 1. Both hands on chest.
2. Position.
3. Right hand on chest.
4. Right arm horizontal in front, as left arm in Fig. 29 (*b*).
5. Bend right arm, upper arm being horizontal and forearm perpendicular, as left arm in Fig. 29 (*c*).

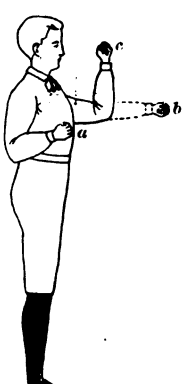


Fig. 29.

19. Twist right hand *four times.*
20. Open and shut right hand *four times.*

(*h*) 1. Right arm horizontal in front.
2. Right hand on chest.
3. Position.
4. Left hand on chest.
5. Left hand horizontal in front. Fig. 29 (*b*).
6. Bend left arm, upper arm being horizontal and forearm perpendicular. Fig. 29 (*c*).

21. Twist left hand *four times.*
22. Open and shut left hand *four times.*

(*i*) 1. Left arm horizontal in front.
2. Left hand on chest.
3. Position.
4. Both hands on chest.
5. Both arms horizontal in front.
6. Bend both arms, upper arms being horizontal and forearms perpendicular.

23. Twist both hands *four times.*
24. Open and shut both hands *four times.*

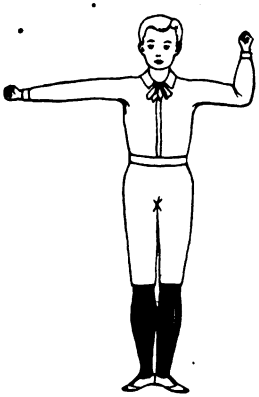


FIG. 30.

(*j*) 1. Both arms horizontal in front.
2. Both hands on chest.
3. Position.
4. Right hand on chest.
5. Right arm extended horizontally to right. Fig. 30.

25. Twist right hand *four times.*
26. Open and shut right hand *four times.*

(*k*) 1. Right hand on chest.
2. Position.
3. Left hand on chest.
4. Left arm horizontal to left, as right in Fig. 30.

27. Twist left hand *four times.*
28. Open and shut left hand *four times.*

(*l*) 1. Left hand on chest.
2. Position.
3. Both hands on chest.
4. Both arms horizontal to right and left.

29. Twist both hands *four times.*
30. Open and shut both hands *four times.*

(*m*) 1. Both hands on chest.
2. Position.
3. Right hand on chest.
4. Right arm horizontal to right.
5. Bend right arm, upper arm being horizontal and forearm perpendicular, as left arm in Fig. 30.

31. Twist right hand *four times.*
32. Open and shut right hand *four times.*

(*n*) 1. Right arm horizontal to right.
2. Right hand on chest.
3. Position.
4. Left hand on chest.
5. Left arm horizontal to left.
6. Bend left arm, upper arm being horizontal and forearm perpendicular. Fig. 30.

33. Twist left hand *four times.*
34. Open and shut left hand *four times.*

(*o*) 1. Left arm horizontal to left.
2. Left hand on chest.
3. Position.
4. Both hands on chest.
5. Both arms horizontal right and left.
6. Bend both arms, upper arms being horizontal and forearms perpendicular.

35. Twist both hands *four times.*
36. Open and shut both hands *four times.*

(*p*) 1. Both arms horizontal right and left.
2. Both hands on chest.
3. Position.
4. Right hand on chest.
5. Right arm perpendicular.

37. Twist right hand *four times.*
38. Open and shut right hand *four times.*

(*q*) 1. Right hand on chest.
2. Position.
3. Left hand on chest.
4. Left arm perpendicular.

39. Twist left hand *four times.*
40. Open and shut left hand *four times.*

(*r*) 1. Left hand on chest.
2. Position.
3. Both hands on chest.
4. Both arms perpendicular.

41. Twist both hands *four times.*
42. Open and shut both hands *four times.*

(*s*) 1. Both hands on chest.
2. Position.

A SERIES OF EXERCISES ADAPTED TO THE TUNE OF "RED, WHITE, AND BLUE."[1]

POSITION. — Stand erect, with feet parallel and three inches apart, hands on hips, and fingers front.

1. Advance right foot four paces of nine inches each.
2. Both hands on chest, fingers closed.
3. Throw right hand to front and bring to chest again with force, *four times.*
4. Same as No. 3 with left hand.
5. Same as No. 3 with both hands.
6. Throw right hand forward, and as it is brought back to chest, throw the left forward. *Alternate thus four times.*
7. Strike hands together in front *eight times.*
8. Both hands on chest.
9. Throw right hand to the right, and back to chest, *four times.*
10. Throw left hand to left, and back to chest, *four times.*
11. Both hands thrown to right and left, and back to chest, *four times.*

[1] The music for this and other exercises adapted to music, will be found at the back of the book, beginning on page 86.

12. Throw right hand to right, and as it is brought to chest, throw left hand to left. *Alternate thus four times.*
13. Strike hands together in front *eight times.*
14. Both hands on chest.
15. Throw right hand perpendicularly upward, and back to chest, *four times.*
16. Same as No. 15 with left hand.
17. Same as No. 15 with both hands.
18. Throw right hand perpendicularly upward, and as it is brought to chest, throw left hand perpendicularly upward. *Alternate thus four times.*
19. Strike hands together overhead *eight times.*
20. Both hands on chest.
21. Both hands on hips.
22. Both hands on chest.
23. Strike hands together in front *eight times.*
24. Both hands on chest.
25. Both hands on hips.
26. Both hands on chest.
27. Strike hands together overhead *eight times.*
28. Both hands on chest.
29. Both hands on hips.
30. Step back to position in four paces.

This series of exercises may be continued indefinitely, by taking one or more of the following positions, and repeating Nos. 2 to 30: —

Advance the left foot four paces of nine inches each.
Step back with the right foot four paces of nine inches each.
Step back with the left foot four paces of nine inches each.
Side-step to the right with the right foot four paces of nine inches each.
Side-step to the left with the left foot four paces of nine inches each.

SITTING POSITIONS.

Malposition in sitting, common among our school children, is a great evil. It cramps the chest and abdomen, deforms the body, enervates the whole system, and is a fruitful source of disease, some of the maladies engendered in this manner being ofttimes fatal.

Constant attention should be given to the habitual sitting postures of the children. The habit of allowing the head to fall forward or to either side in studying and writing is prolific of bad effects: the shoulders become stooped, or one is raised above the other; the body rests more heavily upon one hip than the other, compressing the ribs on the side where the pressure is heaviest, and enlarging the hip on that side, thus destroying the symmetry of the body. The writing lessons are especially liable to form such a habit, and after every writing lesson it would be well to exercise the muscles of the neck in such a way as to bring the head into an upright position and counteract the tendency to bend it forward.

The children should sit with the spinal column erect and supported from the hips, the arms at the sides with the hands resting upon the knees, the head upright with the chin in. The feet should rest easily and flatly upon the floor, and the height and conformation of the seats or benches should be such as to allow them to do so without strain and without raising the knees. Children in classes are usually of various heights, and it would be very difficult to have them all seated in conformity with this rule. Great discomfort, however, can be caused to pupils by having to sit on benches either too high or too low, and every possible care should be taken to remedy this evil.

FIRST SERIES.

Position. — Sit erect; eyes steadily in front; shoulders thrown back, arms hanging by side with fingers closed; feet in front, heels four inches apart, and toes turned out, forming an angle of 25°.

1. Right hand thrown to chest, and back to position, *four times.*
2. Left hand same as right in No. 1.
3. Both hands same as right in No. 1.

(*a*) Both hands upon chest, fingers closed.

4. Right hand thrown horizontally to front, and back to chest, *four times.*
5. Left hand same as right in No. 4.
6. Both hands same as right in No. 4.
7. Right hand thrown horizontally to right, and back to chest, *four times.*
8. Left hand thrown horizontally to left, and back to chest, *four times.*
9. Both hands, combining Nos. 7 and 8.
10. Right hand thrown upward perpendicularly, and back to chest, *four times.*
11. Left hand same as right in No. 10.
12. Both hands same as right in No. 10.

(*b*) Position with arms at sides, fingers closed.

13. Right hand upon chest, thrown horizontally to front, back to chest, and then to position, *four times.*
14. Left hand same as right in No. 13.
15. Both hands same as right in No. 13.
16. Right hand upon chest, thrown horizontally to right, back to chest, and then to position, *four times.*
17. Left hand upon chest, thrown horizontally to left, back to chest, and then to position, *four times.*

18. Both hands, combining Nos. 16 and 17.
19. Right hand upon chest, thrown perpendicularly upward, back to chest, and then to position, *four times.*
20. Left hand same as right in No. 19.
21. Both hands same as right in No. 19.
22. Arms akimbo.
23. Hands in the usual place when class is in order.

SECOND SERIES.

Position. — Same as in First Series, but with arms akimbo and hands open.

1. Turn head to the right so that chin comes over right shoulder, and back to position, *four times.*
2. Turn head to the left, and back to position, *four times.*
3. Turn head to the right, then to the left. Repeat this right and left movement *four times,* stopping at position the fourth time.

Note. — Do not tip the head in the above exercises, but be careful to keep it in an erect position while turning it.

4. Tip head to the right, with eyes front, and raise to position, *four times.*
5. Tip head to the left, with eyes front, and raise to position, *four times.*
6. Tip head to the right, then to the left. Repeat this right and left movement *four times,* stopping at position the fourth time.
7. Bow head in front, keeping the shoulders well in position, and raise to position, *four times.*
8. Tip head backward as far as possible, and raise to position, *four times.*
9. Bow head in front, then tip backward. Repeat this front and back movement *four times,* stopping at position the fourth time.

10. Tip head backward; keep the head well back, and turn it to right and left as far as possible.
11. Bend body forward as far as possible, and back to position, *four times.*
12. Bend body to right as far as possible, and back to position, *four times.*
13. Bend body to left as far as possible, and back to position, *four times.*
14. Bend body to the right, then to the left. Repeat this right and left movement *four times,* stopping at position the fourth time.

(*a*) Let arms fall to sides with hands open.

15. Raise right shoulder as high as possible, and lower to position, *four times.*
16. Raise left shoulder as high as possible, and lower to position, *four times.*
17. Raise both shoulders, and lower to position, *four times.*
18. Face to the right, lifting the feet and placing them in the aisle, and resting left arm upon desk.
19. Position.

Repeat Nos. 18 *and* 19 *four times.*

20. Face to the left, as to the right in No. 18, resting right arm upon desk.
21. Position.

Repeat Nos. 20 *and* 21 *four times.*

22. Hands in usual position.

NOTE. — In Nos. 18 and 20 the pupils are ready to stand in the aisles. In classes where two pupils occupy one desk, the pupils on the right should face to the right, and those on the left to the left, at the same time, thus combining Nos. 18 and 20. In some city schools, where the children are very much crowded in the classes, the teacher will have to modify, to some extent, the exercises in this book, and omit such as are impracticable under the circumstances.

THIRD SERIES.

Position. — Same as in First Series.

1. Both hands on chest.
2. Throw right hand horizontally to front.
3. Throw left hand horizontally to front.
4. Strike hands together in front *five times.*
5. Rest fingers on shoulders.
6. Both hands on head, one over the other.
7. Strike hands together over head *five times.*
8. Rest fingers on shoulders.
9. Strike hands together in front *five times.*
10. Rest fingers on shoulders.
11. Both hands on head.
12. Strike hands together over head *five times.*
13. Rest fingers on shoulders.
14. Twirl hands rapidly in front.
15. Rest fingers on shoulders.
16. Both hands on head.
17. Twirl hands rapidly over head.
18. Rest fingers on shoulders.
19. Strike hands together in front *five times.*
20. Twirl hands rapidly in front.
21. Strike hands together over head *five times.*
22. Twirl hands rapidly over head.
23. Bring hands to desk, tapping it softly with the tips of the fingers in imitation of rain.

Note. — At signals from the teacher, gradually increase the force of the tapping to represent the increasing force of the storm. In a boys' class, some of the pupils could whistle softly in imitation of the wind, sometimes whistling louder to represent the stronger blasts. Two or three of the pupils should be designated to strike heavily at intervals upon their desks with their fists, to imitate thunder.

24. Class in order.

A SERIES OF EXERCISES ADAPTED TO THE TUNE OF "BATTLE HYMN OF THE REPUBLIC."

Position. — Same as in First Series.

1. Right hand on chest, thrown horizontally to front, back to chest, and then to position. *Repeat four times.*
2. Left hand same as right in No. 1.
3. Both hands same as right in No. 1.
4. Right hand on chest, thrown horizontally to right, back to chest, and then to position. *Repeat four times.*
5. Left hand on chest, thrown horizontally to left, back to chest, and then to position. *Repeat four times.*
6. Both hands combining Nos. 4 and 5.
7. Right hand on chest, thrown perpendicularly upward, back to chest, and then to position. *Repeat four times.*
8. Left hand same as right hand in No. 7.
9. Both hands same as right hand in No. 7.

(*a*) Both hands on chest.

10. Right hand thrown horizontally to front, and back to chest, *four times.* (To compensate for the time consumed in bringing both hands to chest for position (*a*), as the right hand is brought to chest the fourth time, throw the left hand forward for the first part of No. 11.)
11. Left hand same as right in No. 10.
12. Both hands same as right in No. 10.
13. Right hand thrown horizontally to right, and back to chest, *four times.*
14. Left hand thrown horizontally to left, and back to chest, *four times.*
15. Both hands combining Nos. 13 and 14.

16. Right hand thrown perpendicularly upward, and back to chest, *four times.*
17. Left hand same as right in No. 16.
18. Both hands same as right in No. 16.
19. Resume usual position.

FIVE SERIES OF EXERCISES ADAPTED TO THE TUNE OF "YANKEE DOODLE."

The following exercises are suitable for intermissions between lessons, and the first four can be performed either sitting or standing, the fifth necessarily being done standing. The music can be hummed, whistled, or sung to the syllable *ha* while performing them.

1.

Position. — Body erect, in either correct standing or sitting posture; fingers firmly closed.

1. Right hand on chest.
2. Right arm perpendicular.
3. Right hand on chest.
4. Position.

Repeat Nos. 1 *to* 4 *four times.*

5. Left hand on chest.
6. Left arm perpendicular.
7. Left hand on chest.
8. Position.

Repeat Nos. 5 *to* 8 *four times.*

9. Both hands on chest.
10. Both arms perpendicular.

11. Both hands on chest.
12. Position.

Repeat Nos. 9 *to* 12 *four times.*
Repeat Nos. 1 *to* 8 *twice.*

The above series may be varied by substituting other motions in place of No. 2 and the corresponding motions throughout the series, as follows: —

(*a*) 2. Right arm horizontal in front.
6. Left arm horizontal in front.
10. Both arms horizontal in front.

(*b*) 2. Right arm horizontal to right.
6. Left arm horizontal to left.
10. Both arms horizontal to right and left.

2.

POSITION. — Correct standing or sitting posture; fingers closed.

1. Right hand on shoulder.
2. Right hand extended horizontally to right.
3. Right hand on shoulder.
4. Position.

Repeat Nos. 1 *to* 4 *four times.*

5. Left hand on shoulder.
6. Left arm extended horizontally to left.
7. Left hand on shoulder.
8. Position.

Repeat Nos. 1 *to* 4 *four times.*

9. Both hands on shoulders.
10. Both hands extended horizontally right and left.

11. Both hands on shoulders.
12. Position.

Repeat Nos. 9 *to* 12 *four times.*
Repeat Nos. 1 *to* 8 *twice.*

The above series may be varied by substituting the following motions in place of the corresponding numbers in the series : —

2. Right arm perpendicular.
6. Left arm perpendicular.
10. Both arms perpendicular.

3.

Position. — Correct standing or sitting posture ; fingers closed.

1. Right hand under arm and close to body.
2. Position.

Repeat Nos. 1 *and* 2 *eight times.*

3. Left hand under arm.
4. Position.

Repeat Nos. 3 *and* 4 *eight times.*

5. Both hands under arm.
6. Position.

Repeat Nos. 5 *and* 6 *eight times.*
Repeat Nos. 1 *to* 4 *twice.*
Repeat Nos. 5 *and* 6 *four times.*

Vary the above exercises by substituting the following motions in place of the corresponding numbers : —

1. Draw up right hand as in Fig. 15 (page 21).
3. Draw up left hand.
5. Draw up both hands.

4.

POSITION. — Erect standing or sitting posture; both hands on chest, with fingers closed.

1. Throw hands forcibly to sides, and back to chest, *four times.*
2. Throw hands horizontally right and left, and back to chest, *four times.*
3. Throw hands perpendicularly upward, and back to chest, *four times.*
4. Throw hands right and left, and back to chest, *four times.*
5. Throw hands forcibly to sides, and back to chest, *four times.*
6. Throw hands right and left, and back to chest, *four times.*
7. Throw hands perpendicularly upward, and back to chest, *four times.*
8. Throw hands right and left, and back to chest, *four times.*

5.

POSITION. — Correct standing position; hands open.

1. Swing both hands to right and left at *c* and *d*, Fig. 8 (page 16), and back to position, *four times.*
2. Swing both hands to *e* and *f*, Fig. 9 (page 17), and back to position, *four times.*
3. Swing both hands to *g* and *h*, Fig. 9, and back to position, *four times.*
4. Clap hands in front and then behind, Fig. 12 (page 19), *four times.*

Repeat Nos. 1 *to* 4, *as given.*

BREATHING AND VOCAL EXERCISES.

BREATHING EXERCISES.

BREATHING, or respiration, consists of inhalation — the breathing into the lungs of pure air — and exhalation — the forcing out of the lungs of the carbonic acid gas there generated. In order to keep the lungs in a healthy condition, it is necessary that all the cells of these organs should be filled with *pure* air at every inhalation, and that all the carbonic acid gas should be forced out during exhalation, the air in the lungs thus being completely changed at every respiration. Owing to the stooped positions assumed by many of the children, and sometimes, in the case of girls, on account of the tightness of the clothing about the waist, the lungs are cramped, and the proper use of the diaphragm and waist muscles, in pumping the air into and out of the lungs, is prevented. A full inhalation is accompanied by the expansion of the lower as well as the upper ribs, and the enlargement of the waist; and anything which prevents this expansion is inimical to the healthy condition of the lungs.

The air should be breathed in through the nostrils, and never through the mouth. Care should be taken to keep the nasal passages clear, as a slight catarrhal trouble, leading to the habit of breathing through the mouth, is aggravated by such a habit and is very liable in the end to seriously affect the lungs.

The breathing of impure air, even for a brief period, is accompanied by noticeably bad effects, resulting in general heaviness, fatigue, and headache.

The following series of exercises will be found very beneficial for children and women. People who have weak lungs should, *after filling* them with air, tap upon the chest with the fingers, so as to force the air into *all* the vesicles. The force of the percussion may be gradually increased. Men should strike upon the chest as hard a blow as they can bear, always filling the lungs first. This breathing exercise should be taken every morning before breakfast.

FIRST SERIES.

POSITION. — Stand erect, with hands on hips and fingers front; shoulders thrown back and chin slightly raised.

1. Inhale and exhale slowly, and without noise, through the nostrils, filling the lungs to their utmost capacity, *four times.*
2. Inhale and exhale slowly and effusively (with noise) through the nostrils, *four times.*
3. Inhale slowly through the nostrils, and exhale forcibly in four regular puffs, *four times.*
4. Inhale slowly, without noise, through the nostrils; in the same manner exhale through the mouth. *Repeat four times.*
5. Inhale slowly and effusively through the nostrils; in the same manner exhale through the mouth. *Repeat four times.*
6. Inhale slowly through the nostrils, and exhale forcibly through the mouth, in four regular puffs. *Repeat four times.*
7. Inhale slowly through the nostrils, and, holding the breath a moment, exhale explosively through the

mouth at a signal from the teacher. *Repeat four times.*

8. Inhale quickly through the nostrils, and exhale explosively through the mouth. *Repeat four times.*
9. Inhale slowly and deeply through the nostrils, beating a roll upon right chest with both hands; exhale explosively through the mouth at a signal from the teacher. *Repeat four times.*
10. Same as No. 9, beating a roll upon left chest.
11. Inhale deeply through the nostrils and strike upon chest with both hands; exhale slowly through the mouth. (Those who have weak lungs should not strike too hard.) *Repeat four times.*
12. Same as No. 11, but exhale explosively.
13. Pronounce the vowel sounds in an explosive tone, filling the lungs before delivering each one. *Repeat four times.*
14. Fill the lungs and pronounce the syllable *ha* four times. *Repeat four times.*
15. Fill the lungs, and while exhaling give the short sound of *a* four times. *Repeat four times.*
16. Fill the lungs and exhale as slowly as possible, giving the smooth sound of *r*. *Repeat four times.*

NOTE. — The exercises from No. 13 are good for clearing the voice, and they will be found very beneficial by singers and all persons who are in the habit of using the voice very much.

SECOND SERIES.

POSITION. — Same as in First Series, but with hands at sides.

1. Lock the thumbs in front. Inhale slowly and deeply through the nostrils, and at the same time slowly raise the hands above the head by describing a semi-

circle to the front, keeping the thumbs locked and the elbows straight. Exhale slowly through the nostrils, at the same time reversing the movements of the arms and having the hands reach the first position just as the breath is exhausted. Fig. 31. *Repeat four times.*

2. Same as No. 1, but exhale through the mouth.

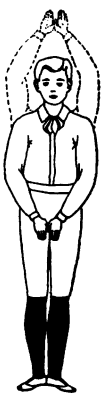


FIG. 31.

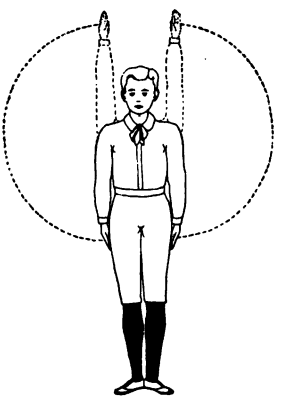


FIG. 32.

3. Hands at sides with the fingers extended. Inhale slowly through the nostrils, raising the hands above the head by describing arcs to the right and left, reaching the perpendicular position just as the lungs are filled. Exhale slowly through the nostrils, reversing the movements of the arms and having the hands reach the first position as the breath is exhausted. Fig. 32. *Repeat four times.*
4. Same as No. 3, but exhale through mouth.
5. Touch the tips of the middle fingers and place the thumbs against the chest with the palms downward, the arms being horizontal. Fig. 33. Inhale through

the nostrils slowly, moving the hands forward in a horizontal line, until the arms are straight in front at *b* in diagram to Fig. 33. Then move the arms to right and left in arcs of a horizontal circle as far back as possible, to *c* and *d* in diagram to Fig. 33, reaching this position as the lungs are filled with air. Exhale slowly through nostrils, reversing movements of the hands, and reaching the first position at *a* as the breath is exhausted. *Repeat four times.*

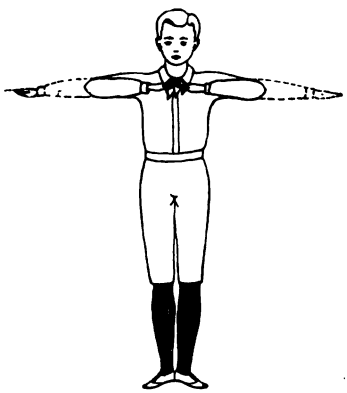


FIG. 33.

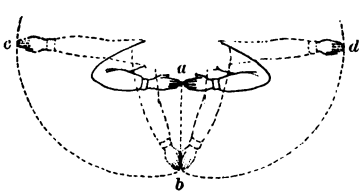


DIAGRAM TO FIG. 33.

6. Same as No. 5, but exhale through mouth.

7. Hands at sides, with fingers extended. Inhale slowly through the nostrils, at the same time raising the arms to horizontal position right and left, keeping the elbows straight, and reaching this position just as the lungs are filled with air. Exhale explosively through the nostrils, letting the hands drop to sides. (In this exercise, the hands should simply be allowed to fall as a dead weight. If it is done rightly, the arms will swing sideways for a moment or two after they have fallen to position.) *Repeat four times.*

8. Same as No. 7, but exhale through mouth.

A BREATHING EXERCISE ADAPTED TO THE TUNE OF "HAIL COLUMBIA."

Position. — Stand erect, hands at sides with fingers closed.

1. Inhale deeply through the nostrils during the first two measures.
2. Strike upon left side of chest with right hand.
3. Strike upon right side of chest with left hand.
4. Strike upon left side of chest with right hand.
5. Strike upon right side of chest with left hand.
6. Strike upon left side of chest with right hand.

Nos. 2 to 6 should be performed in two measures, while holding the breath.

7. Exhale through the mouth during the fifth and sixth measures.

Repeat Nos. 1 *to* 7 *until the tune is finished.*

BREATHING EXERCISES WITH FREE GYMNASTICS.

Many of the breathing exercises can be introduced with profit into some of the series of Free Exercises in the book, and especially with those which are intended to develop the chest. Below is given an illustration of a breathing exercise combined with the First Series of Exercises for the Chest.

Inhale slowly while performing the following: —

1. Right hand on chest.
2. Right arm horizontal in front.
3. Right hand on chest.
4. Position.

Repeat Nos. 1 *to* 4 *four times.*

Exhale slowly while performing the following: —

5. Left hand on chest.
6. Left hand horizontal in front.
7. Left hand on chest.
8. Position.

Repeat Nos. 5 to 8 four times.
Inhale and exhale thus to the end of the series.

NOTE. — It is probable that, at first, the children will not be able to inhale slowly enough to continue the process while repeating Nos. 1 to 4 four times, and the same is true about the exhalation; but the breathing should be as slow as possible, and the teacher must determine whether the children can repeat each exercise two, three, or four times while inhaling or exhaling. The exercise with the arms should be rapid and quite vigorous, and after considerable practice, the children will be able to do the breathing as indicated, and even to breathe slowly and deeply enough to repeat the exercises six or more times.

The other series of Exercises for the Chest can easily be adapted to this purpose, in much the same manner as the First Series, the teacher always exercising judgment as to the number of times the children will be able to repeat each motion while inhaling or exhaling.

The following is an adaptation of the Arm Swinging Exercises to a breathing exercise: —

1. Inhale: Swing the hands together in front at *c* and *d*, Fig. 10 (page 18), and back to position, *eight times.*
2. Repeat No. 1, but exhale instead of inhaling.
3. Inhale: Clap the hands once in front, and swing back to sides, *eight times.*
4. Repeat No. 3, but exhale instead of inhaling.
5. Hands at *c* and *d*, Fig. 10. Inhale: Swing the hands to *e* and *f*, Fig. 10, and back to *c* and *d*, *eight times.*
6. Repeat No. 5, but exhale instead of inhaling.
7. Inhale: Strike the hands together in front, and then behind the body, *eight times.*
8. Repeat No. 7, but exhale instead of inhaling.

VOCAL EXERCISES.

Vocal tones are produced by the vibrations of the vocal chords, and their purity depends, in a great measure, upon the proper use of the respiratory organs. There are several faults of tone, both in speaking and singing, which arise entirely from defective breathing and the weakness of the lungs and diaphragm. A strong constitution and the habit of deep, full breathing will usually insure good, pure vocal tones. The value of bodily exercise in improving the voice is, therefore, quite apparent, and the special necessity of chest and breathing exercises to develop the respiratory organs is very evident.

The cultivation of the individual voices of the children is impracticable in most of the public schools; but if teachers are careful about the posture and breathing of their pupils while speaking and singing, and see that the lips are mobile and the mouth opened freely during all vocal exercises, they will be troubled very little with throaty and nasal tones.

A SERIES OF SIX MOVEMENTS,

ADAPTED TO VARIOUS CONCERT RECITATIONS, SUCH AS SPELLING, MUSICAL EXERCISES, THE REPEATING OF APHORISMS, MOTTOES, POETRY, ETC.

1. Strike both hands against sides; elbows straight.
2. Strike both hands on chest.
3. Strike hands together once in front.
4. Strike both hands on chest.
5. Strike hands together once overhead.
6. Strike both hands on chest.

The following applications will sufficiently illustrate the method of adapting the foregoing series of movements: —

1 2 3 4 5 6 1
a e i o u oi ou

1 2 3 4 5 6 1
a a, e e, i i, o o, u u, oi oi, ou ou.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 1
ā ă ä ą ē ĕ ī ĭ ō ŏ ô ū ŭ ų oo oi ou

1 2 3 4 5 6 1 2
ā ā, ă ă, ă ă, ă ă, ä ä, ä ä, ą ą, ą ą, etc.

1 2 3 4 5 6
fāte, făt, fär, fąll, mēte, mĕt, etc.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 1
do re mi fa sol la si do si la sol fa mi re do si do

1. 2 3
do do do, re re re, mi mi mi, etc.

1 2 3 4 5 6 1 2 3 4 1 1 2 3 4 5 6 1 2 3 4 5 6 1
C-o-n-t-e-n-t-m-e-n-t. I-n-t-e-r-e-s-t-i-n-g-l-y.

1 2 3 4 5 6 1 2 3 4 1
F-r-e-e *free*, d-o-m *dom*, free-dom.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 1
L-i-b *lib*, e-r *er*, lib-er, t-y *ty*, lib-er-ty.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5
G-y-m *gym*, n-a-s *nas*, gym-nas, t-i-c *tic*, gym-nas-tic

6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 1
e-x *ex*, e-r *er*, ex-er, c-i *ci*, ex-er-ci, s-e-s *ses*, ex-er-ci-ses.

1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 1
D-a-r-e dare t-o to d-o do r-i-g-h-t right.

1 2 3 45 61 2 34 561 2 34 56 12 345 6 123 4 561
Hon-or-if-i-ca-bil-i-ti-di-ni-tat-i-bus-que.

12345 612 345 6 123 456 123 45 61 2 341
Trans-mag-nif-i-cat-ban-dan-ju-al-i-ty.

1 2 3 4 5
Hon'or and shame' from no' condi'tion rise;
6 1 2 3 4
Act well' your part', there all' the hon'or lies.

1 2 3 4
Joy' and Tem'perance and' Re-pose
5 6 3 4
Slam' the door' on the doc'tor's nose.

1 2 3 4
Loss' of wealth' is loss' of dirt
5 6 3 4
All sag'es in' all times' as-sert'.

1 2 3 4
He' that will' not when' he may,
5 6 3 4
When' he would' he shall' have nay.

1 2 3 4
I' was prom'ised on' a time
5 6 3 4
To' have rea'son for' my rhyme;
1 2 3 4
From' that time' un-to' this sea'son
5 6 3 4
I' re-ceived' nor rhyme' nor rea'son.

1 2 3 4
They' are slaves' that fear' to speak
5 6 3 4
For' the fal'len and' the weak.

The following are school mottoes which can be used with the foregoing series of movements. In this way, the children will learn a number of pithy maxims applicable to their school work, and which are likely to be remembered and to influence them in mature life.

I will try. Always ready.
We aim high. I can if I will.
A hard beginning makes a good ending.
Dare to do right. Labor conquers all things.
Nothing is impossible to a willing heart.
We must aim at thoroughness.
He liveth long who liveth well.
If we would excel, we must labor.
The rolling stone gathers no moss.
Learning is better than silver and gold.
Speak the truth; act the truth; think the truth.
Excelsior — higher and higher, but only step by step.
Truth is the highest thing that man can keep.

If taken in the following order, these movements can be performed to the tune of "Battle Hymn of the Republic," "Marching Along," or any other tune in even measure, which may be sung, hummed, whistled, or played during the exercise.

1. Strike both hands against sides.
2. Strike both hands on chest.
3. Strike hands together once in front.
4. Strike both hands on chest.
5. Strike hands together once overhead.
6. Strike both hands on chest.
7. Strike hands together once in front.
8. Strike both hands on chest.

Repeat Nos. 1 *to* 8 *until the tune is finished.*

A SERIES OF EXERCISES ADAPTED TO THE TUNE OF "HAIL COLUMBIA."

POSITION. — Stand erect with hands on hips and fingers front; feet three inches apart.

1. Advance right foot five paces of six inches each. (In doing No. 1 sing two measures or one line of song.)
2. Right hand horizontal in front; left hand on chest.
3. Right hand brought back to chest; left hand at the same time horizontal in front.
4. Right hand horizontal in front; left hand on chest.
5. Left hand horizontal in front; right hand on chest.
6. Right hand horizontal in front; left hand on chest.

(Sing two measures in doing Nos. 2 to 6.)

7. Strike hands together in front *five times.* (Sing two measures.)
8. Right hand perpendicular; left hand on chest.
9. Left hand perpendicular; right hand on chest.
10. Right hand perpendicular; left hand on chest.
11. Left hand perpendicular; right hand on chest.
12. Right hand perpendicular; left hand on chest.

(Sing two measures in doing Nos. 8 to 12.)

13. Strike hands together overhead *five times.* (Sing two measures.)
14. Bring hands to hips and step back to position in five paces. (Sing two measures.)
15. Advance left foot five paces. (Sing two measures.)
16. Left hand horizontal in front; right hand on chest.
17. Right hand horizontal in front; left hand on chest.
18. Left hand horizontal in front; right hand on chest.
19. Right hand horizontal in front; left hand on chest.
20. Left hand horizontal in front; right hand on chest.

(Sing two measures in doing Nos. 16 to 20.)

21. Strike hands together in front *five times.* (Sing two measures.)
22. Left hand perpendicular; right hand on chest.
23. Right hand perpendicular; left hand on chest.
24. Left hand perpendicular; right hand on chest.
25. Right hand perpendicular; left hand on chest.
26. Left hand perpendicular; right hand on chest.

(Sing two measures in doing Nos. 22 to 26.)

27. Strike hands together overhead *five times.* (Sing two measures.)
28. Bring hands to hips and step back to position in five paces. (Sing two measures.)
29. Both hands at side.
30. Both hands on chest.
31. Strike hands together once in front.
32. Both hands on chest.
33. Strike hands together once in front.
34. Both hands on chest.
35. Both hands at sides.
36. Both hands on chest.
37. Strike hands together once in front.
38. Both hands on chest.
39. Strike hands together once in front.
40. Both hands on chest.
41. Position.

The movements may be applied to the words, thus: —

1 1 1 1 1
Hail, Co-lum-bia, hap-py land!
2 3 4 5 6
Hail, ye he-roes! heaven-born band;
7 7 7 7 7
Who fought and bled in free-dom's cause,
8 9 10 11 12
Who fought and bled in free-dom's cause, etc.

DUMB-BELL EXERCISES.

DUMB-BELLS are a very valuable means of physical culture, and have been in use for over a thousand years. In the hands of an expert, it is possible with their aid to exercise every muscle of the body. Those best adapted for school use and light gymnastics are made of wood. For children, bells weighing one half to three quarters of a pound each are sufficiently heavy; one-pound bells for girls and two-pound bells for boys in the highest classes are quite heavy enough for school purposes. The use of light bells exercises especially the muscles of the chest, while the use of heavy bells strengthens almost exclusively the muscles of the arms. It is far more beneficial, therefore, to take vigorous exercise with the former than to use the latter.

FIRST SERIES.

POSITION. — Stand erect as in the Free Exercises; dumb-bells at sides, horizontal and parallel.

1. Right bell under arm and back to position, *four times.* Fig. 34.
2. Left bell under arm and back to position, *four times.*
3. Both bells under arms and back, *four times.*
4. Right bell under arm, and as it is brought to position, left bell under arm, alternating thus *four times.*

(*a*) 1. Both bells on chest. Fig. 35.
2. Both bells on shoulders. Fig. 36.

FIG. 34.

5. Throw right bell horizontally to right and back to shoulder, *four times.* Fig. 36.
6. Throw left bell horizontally to left and back to shoulder, *four times.* Fig. 36.
7. Throw both bells horizontally to right and left and back to shoulders, *four times.*
8. Throw right bell to right, and as it is brought back to shoulder throw left bell to left, alternating thus *four times.*

FIG. 35.

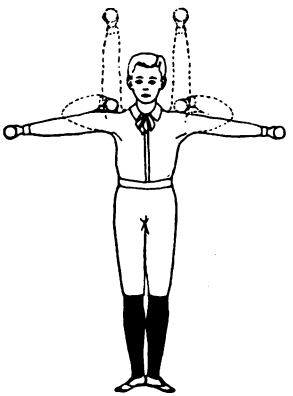


FIG. 36.

9. Throw right bell perpendicularly upward and back to shoulder, *four times.* Fig. 36.
10. Throw left bell perpendicularly upward and back to shoulder, *four times.* Fig. 36.
11. Throw both bells up and back, *four times.*
12. Throw right bell upward, and as it is brought to shoulder throw left bell upward, alternating thus *four times.*

(*b*) 1. Bells on chest. Fig. 35,
2. Position,

13. Right bell on chest. Fig. 35.
14. Right bell on shoulder. Fig. 36.
15. Throw right bell horizontally to right. Fig. 36.
16. Right bell on shoulder. Fig. 36.
17. Right bell on chest. Fig. 35.
18. Position.

Repeat Nos. 13 *to* 18 *four times.*

19. Left bell on chest. Fig. 35.
20. Left bell on shoulder. Fig. 36.
21. Throw left bell horizontally to left. Fig. 36.
22. Left bell on shoulder. Fig. 36.
23. Left bell on chest. Fig. 35.
24. Position.

Repeat Nos. 19 *to* 24 *four times.*

25. Both bells on chest.
26. Both bells on shoulders.
27. Throw both bells horizontally to right and left.
28. Both bells on shoulders.
29. Both bells on chest.
30. Position.

Repeat Nos. 25 *to* 30 *four times.*

31. Right bell on chest.
32. Right bell on shoulder.
33. Throw right bell perpendicularly upward. Fig. 36.
34. Right bell on shoulder.
35. Right bell on chest.
36. Position.

Repeat Nos. 31 *to* 36 *four times.*

37. Left bell on chest.
38. Left bell on shoulder.
39. Throw left bell perpendicularly upward. Fig. 36.
40. Left bell on shoulder.

41. Left bell on chest.
42. Position.

Repeat Nos. 37 *to* 42 *four times.*

43. Both bells on chest.
44. Both bells on shoulders.
45. Throw both bells perpendicularly upward.
46. Both bells on shoulders.
47. Both bells on chest.
48. Position.

Repeat Nos. 43 *to* 48 *four times.*
Repeat Nos. 1 *to* 12.

SECOND SERIES.

POSITION. — Same as in First Series.

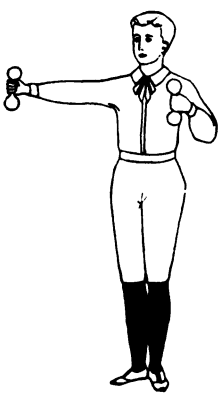


FIG 37.

1. Right bell on chest, thrown horizontally to front, back to chest, and then to position. Fig. 37. *Repeat four times.*
2. Left bell same as right in No. 1.
3. Both bells same as right in No. 1.
4. Right bell on chest, thrown horizontally to right, back to chest, and then to position. Fig. 38. *Repeat four times.*
5. Left bell on chest, thrown horizontally to left, back to chest, and then to position. Fig. 38. *Repeat four times.*
6. Both bells combining Nos. 4 and 5.
7. Right bell on chest, thrown perpendicularly upward, back to chest, and then to position. Fig. 36. *Repeat four times.*

8. Left bell same as right in No. 7.
9. Both bells same as right in No. 7.

(*a*) Both bells on chest.

10. Throw right bell horizontally to front and back to chest, *four times.*
11. Left bell same as right in No. 10.
12. Both bells same as right in No. 10.
13. Throw the right bell forward, and as it is brought back to chest throw the left forward, as this is brought back the right forward, alternating thus *four times.*
14. Throw right bell horizontally to right and back to chest, *four times.*

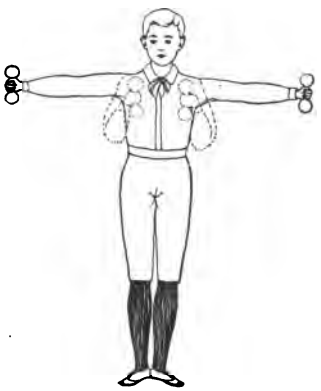


FIG. 38.

15. Throw left bell to left and back to chest, *four times.*
16. Both bells combining Nos. 14 and 15.
17. Throw right bell to the right, and as it is brought back to chest throw the left bell to the left, as this is brought back the right bell again to the right, alternating thus *four times.*
18. Throw right bell perpendicularly upward and back to chest, *four times.*
19. Left bell same as right in No. 18.
20. Both bells same as right in No. 18.
21. Throw right bell up, and as it is brought back to chest throw left bell up, as this is brought back the right up, alternating thus *four times.*

Repeat Nos. 1 *to* 9.

THIRD SERIES.

Position. — Same as in First Series. Be careful not to twist the bells in the following exercises.

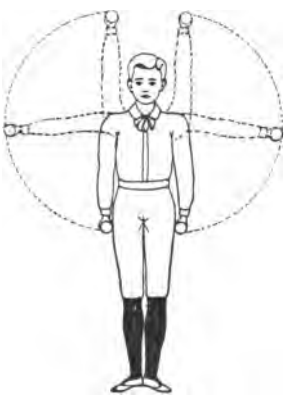


Fig. 39.

1. Swing right bell from body to right, until arm is perfectly horizontal, and back to position, *eight times.* Fig. 39.
2. Swing left bell to left, as right bell to right in No. 1, and back to position, *eight times.* Fig. 39.
3. Swing both bells right and left until they are horizontal, and back to position, *eight times.* Fig. 39.
4. Swing right bell from body to right, until the arm is perpendicular, describing a semicircle, and back to position, *eight times.* Fig. 39.
5. Swing left bell to left, as right bell to right in No. 4, and back to position, *eight times.* Fig. 39.
6. Swing both bells to right and left and back to position, combining Nos. 4 and 5. Fig. 39.
7. Swing right bell to front, until the arm is horizontal, and back to position, *eight times.* Fig. 40.
8. Swing left bell same as right in No. 7.
9. Swing both bells same as right in No. 7.
10. Swing right bell to front, until the arm is perpendicular, describing a semicircle, and back to position, *eight times.* Fig. 40.

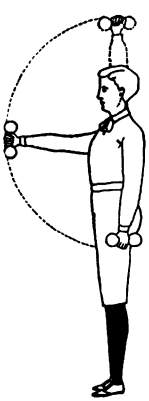


Fig. 40.

11. Swing left bell same as right in No. 10.
12. Swing both bells same as right in No. 10.
13. Swing right bell to horizontal position in front, and then back as far as possible, *sixteen times*, ending the last time at position. Fig. 41.
14. Swing left bell as right bell in No. 13.
15. Swing both bells as right bell in No. 13.
16. Raise the arms to horizontal position in front, the bells being horizontal and making a straight line. Swing both bells right and left as far back as possible from this position, *eight times.*

NOTE. — The motion of No. 16 is that represented in Fig. 10 (page 18).

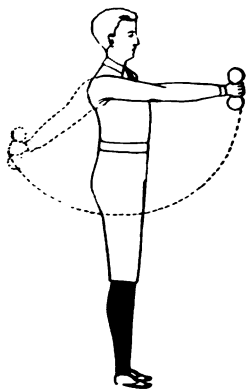


FIG. 41.

17. Bend the elbows, placing the hands with the palms downward against the chest, the thumbs pressing lightly against the body, and the arms being horizontal. Move the hands straight forward until they are horizontal in front. Then move them around in arcs of horizontal circles to the right and left and as far back as possible.

NOTE. — The position and movements of No. 17 are similar to those shown in Fig. 33 and Diagram to Fig. 33 (page 52).

18. Reverse movements of No. 16.

Repeat Nos. 17 *and* 18 *eight times.*

19. Bend body forward a little, and swing both bells to right and then to left, *sixteen times.*

NOTE. — The movement of No. 19 is shown in Fig. 11 (page 19).

20. Strike the ends of the bells together in front on a level with the shoulders, and then behind the body, bending backward and forward in so doing, *sixteen times.*

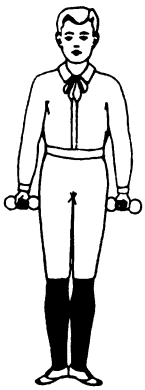


FIG. 42.

NOTE. — The movement of No. 20 is shown in Fig. 12 (page 19).

21. Swing both bells in vertical circles, moving forward from position.
22. Swing both bells in vertical circles, moving backward from position.

NOTE. — The movements in Nos. 21 and 22 are shown in Fig. 13 (page 20).

FOURTH SERIES.

POSITION. — Bells at sides, exactly horizontal and in a straight line, so that a rod could be passed lengthwise through both; thumbs to the front. Fig. 42.

1. Twist right bell reversing ends, and back to position, *eight times.*
2. Twist left bell same as right in No. 1, *eight times.*
3. Twist both bells same as right in No. 1, *eight times.*

   (*a*) Raise both forearms to horizontal position in front, thumbs upward. The bells are horizontal and in a straight line. Fig. 43.

4. Twist right bell *eight times.*
5. Twist left bell *eight times.*
6. Twist both bells *eight times.*

   (*b*) 1. Both bells on chest.
   2. Both arms horizontal in front, thumbs upward. Fig. 44.

FIG. 43.

7. Twist right bell *eight times.*
8. Twist left bell *eight times.*
9. Twist both bells *eight times.*

(*c*) 1. Both bells on chest.
2. Both arms horizontal right and left, thumbs upward. Fig. 45.

10. Twist right bell *eight times.*
11. Twist left bell *eight times.*
12. Twist both bells *eight times.*

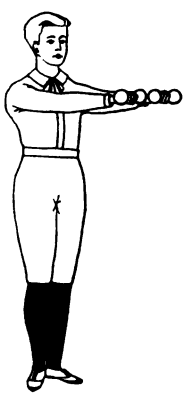


FIG. 44.

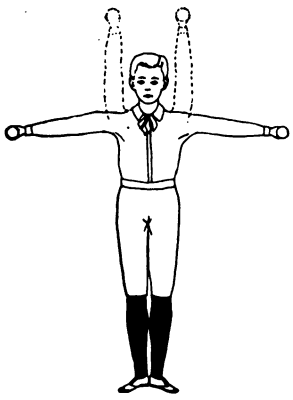


FIG. 45.

(*d*) 1. Both bells on chest.
2. Both arms perpendicular, with bells horizontal and parallel. Fig. 45.

13. Twist right bell *eight times.*
14. Twist left bell *eight times.*
15. Twist both bells *eight times.*

(*e*) 1. Both bells on chest.
2. Position.

NOTE. — These exercises may be extended or varied by using the positions given in Wrist and Finger Exercises (pages 32–36).

GRADED CLASSIFICATION OF EXERCISES.

The various series of exercises in this book have been arranged and grouped according to their similarity of character and purpose, and each has been put in such form as to make an harmonious whole when performed as a series. Some of the exercises, however, even in the same series, are better adapted for very young children, while others are suitable for children in the older classes and for adults, and should not be given to young children. It is necessary that the teachers should select those exercises which will be most beneficial to the children under their charge, and to enable them to do this the foregoing exercises have been placed in four divisions. Each succeeding division includes, in general, all the exercises of those preceding, in order to preserve the harmony of the various series; but special attention should be given to the new exercises in each division.

The exercises are graded as follows:

FOR CHILDREN OF FIVE TO SEVEN YEARS.

FREE GYMNASTICS.

Standing Positions: —

Exercises for the Chest — First Series (p. 11); Second Series (p. 14).
Bending Exercises, Nos. 8–16 (p. 27).
Stepping Exercises, Nos. 1–6, with hands on hips only (p. 30).
Wrist and Finger Exercises, Nos. 1–6 (p. 32).

Sitting Positions: —

First Series (p. 39); Second Series, Nos. 1–9 (p. 40); Third Series (p. 42).
Exercises to "Yankee Doodle," 1 and 2 (p. 44).

BREATHING EXERCISES.

First Series, Nos. 1 and 4 (p. 49).

VOCAL EXERCISES.

Six Movements on p. 55, performed while running the musical scales, and in connection with the recitation of the alphabet, phonetic exercises, counting by twos, threes, etc., and the spelling of short words.

FOR CHILDREN OF EIGHT TO TEN YEARS.

FREE GYMNASTICS.

Standing Positions: —

Exercises for the Chest — First Series (p. 11); Second Series (p. 14); Third Series (p. 16).

Arm and Shoulder Exercises, Nos. 1–10 (p. 20).

Bending Exercises, Nos. 8–17 (p. 27).

Stepping Exercises, Nos. 1–7, all three positions (p. 30).

Wrist and Finger Exercises, positions *a*, *b*, *c*, *d*, *e*, *f*, *j*, *k*, and *l* (p. 32).

Sitting Positions: —

First Series (p. 39); Second Series (p. 40); Third Series (p. 42).

Exercises to "Yankee Doodle," 1, 2, 3, and 4 (p. 44).

BREATHING EXERCISES.

First Series, Nos. 1–8 (p. 49).

VOCAL EXERCISES.

Same as for previous years, combining the series on p. 55 with musical exercises, phonetic exercises, and spelling exercises, using long words and some of the shorter mottoes and aphorisms for this purpose.

DUMB-BELL EXERCISES.

The First and Second Series of Free Exercises may be practiced with dumb-bells by children of nine or ten years, after they have been taught and practiced for some time as Free Exercises.

NOTE. — The dumb-bells used should not be more than half a pound in weight.

FOR CHILDREN OF ELEVEN TO THIRTEEN YEARS.

FREE GYMNASTICS.

Standing Positions: —

Exercises for the Chest — First, Second, and Third Series (p. 11).
Arm-swinging Exercises (p. 18).
Arm and Shoulder Exercises (p. 20).
Bending Exercises, Nos. 1–17 (p. 26).
Stepping Exercises (p. 30).
Wrist and Finger Exercises (p. 32). Give special attention to positions *g*, *h*, *i*, *m*, *n*, *o*, *p*, *q*, and *r*.
Exercise to "Red, White, and Blue" (p. 36).

Sitting Positions: —

First, Second, and Third Series (p. 39) to be practiced.
Exercise to "Battle Hymn of the Republic" (p. 43).
Exercises to "Yankee Doodle," 1, 2, 3, 4, and 5 (p. 44).

BREATHING EXERCISES.

First Series (p. 49).
Breathing Exercise to "Hail Columbia" (p. 53).

VOCAL EXERCISES.

Combination of Series on p. 55, with the recital of poetical quotations and aphorisms (pages 57 and 58). Some such exercises as are given at the foot of page 56 may be found rather enlivening.
Exercise to "Battle Hymn of the Republic" (p. 58).

DUMB-BELL EXERCISES.

First, Second, Third, and Fourth Series (p. 61).

NOTE. — The dumb-bells used should be light, not more than half a pound for girls and three quarters to one pound for boys. The exercise should be vigorous.

FOR CHILDREN OF FOURTEEN TO SIXTEEN YEARS.

FREE GYMNASTICS.

Standing Positions: —

Knee and Foot Exercises (p. 23).
Exercises to Strengthen the Spine (p. 25).
Bending Exercises (p. 26).
Stepping Exercises (p. 30) to be practiced.
Wrist and Finger Exercises (p. 32) to be practiced.

Sitting Positions: —

Any can be used for intermissions between lessons.

BREATHING EXERCISES.

First and Second Series (p. 49).
Breathing Exercises with Free Gymnastics (p. 53).

VOCAL EXERCISES.

Any of the Vocal Exercises in the book. For this purpose, use short and lively poems besides the quotations given in the book.
Exercise to "Hail Columbia" (p. 59).

DUMB-BELL EXERCISES.

The Three Series of Exercises for the Chest (p. 11), Arm-swinging Exercises (p. 18), Arm and Shoulder Exercises (p. 20), and Wrist and Finger Exercises (p. 32), as given in the Free Gymnastic Exercises, should, during these years, be done with dumb-bells.

NOTE. — The dumb-bells used should be the same as for the previous years. Girls of fifteen or sixteen, however, may be allowed to use one-pound bells, and boys of the same age may safely use two-pound bells; but it is far better to err on the side of lightness than in the other direction, as vigorous exercise will always make up for lack of weight in the bells.

ÆSTHETIC EXERCISES.

MILITARY MOVEMENTS.

POSITION. — The class should stand in one rank, with heels as near together as possible and on the same line, the feet being turned out equally at an angle of about 60°, and the knees straight without being stiff; body erect; shoulders square and falling equally; arms hanging naturally at sides, with elbows near the body and palms turned slightly to front; head erect, with chin drawn in a little and eyes falling to the front.

NOTE. — The commands should be given by the instructor or leader. Those in italics signify preparatory commands, and those in small capitals commands of execution.

FACINGS.

To the Right or Left. — Command: (1) *Right,* or *left;* (2) FACE. At the command *face,* raise the right heel and left toe slightly and face to the right or left, turning on the left heel and pressing a little on the ball of the right foot. Place the right foot in position beside the left. (The left face is executed on the same heel as the right.)

To the Rear. — Command: (1) *About;* (2) FACE. At the command *face,* raise the left heel and right toe slightly, and face to the rear, turning to the right on the right heel and the ball of the left foot. Place the left foot in position beside the right.

TO MARCH IN A DIRECT LINE.

Command: (1) *Forward;* (2) MARCH. At the command *forward,* throw weight of body on right foot without bend-

ing left knee. At the command *march*, advance left foot straight forward about eighteen inches, more or less, the length of pace being varied according to the size of the pupil. Plant the left foot, throw the weight upon it, and advance the right foot in the same manner as the left. Continue thus directly forward, without turning the head or eyes.

TO MARCH IN DOUBLE TIME.

Command: (1) *Forward;* (2) *Double Time;* (3) MARCH. At the command *forward*, throw weight of body on right leg without bending the left knee; at the command *double time*, raise the forearms to a horizontal position, with fingers closed, nails towards body, and elbows to the rear.

At the command *march*, carry forward the left leg, slightly bending the knee, which is somewhat raised, and plant the left foot, taking a somewhat longer step than when marching in common time; then carry the right foot forward in the same manner. Alternate the left with the right foot in this manner, allowing a natural, swinging motion to the arms.

NOTE. — *Common time* is at the rate of 90 steps per minute; *quick time*, 120 steps per minute; *double time*, 180 steps per minute.

TO HALT.

The class being in march, command: (1) *Class;* (2) HALT. At the latter command, given as either foot comes to the ground, the pupils should rest upon that foot and bring the one in the rear to its side.

SIDE STEP.

The class being at a halt, command: (1) *Right*, or *left, step;* (2) MARCH. At the latter command, carry the right foot six or eight inches to the right, or the left foot six

or eight inches to the left, without bending the knees or changing the position of the shoulders. Plant whichever foot has been moved and bring the other to its side. Continue this movement until the command to halt. The side step is never executed in double time. The movement should be regular and even.

BACK STEP.

The class being at a halt, command: (1) *Backward;* (2) MARCH. At the latter command, step straight backward with the left foot fourteen inches, measuring from heel to heel, and so with the feet in succession until the command to halt. At this command, bring back the foot in front to the side of the one in the rear.

TO MARCH TO THE REAR.

The class being in march, command: (1) *To the Rear;* (2) MARCH. At the latter command, given as the right foot comes to the ground, advance and plant the left foot. *About face,* turning on the balls of both feet, and immediately step off with left foot.

TO MARK TIME.

The class being in march, command: (1) *Mark time;* (2) MARCH. At the latter command, given as either foot is coming to the ground, alternately advance each foot about half its length and bring it back on a line with the other. In this way no ground is gained, and a semblance of marching is kept up.

TO FILE RIGHT, OR LEFT.

Command: (1) *File right,* or *left;* (2) MARCH. At the latter command the leader will face to the right, or left,

forming a new line of march at a right angle to the previous one, each pupil marching forward and wheeling successively on the same spot.

TO MARCH BY THE FLANK.

If the class is at a halt, command: (1) *Right,* or *left;* (2) FACE; (3) *Forward;* (4) MARCH. Execute these movements as directed in the *right* or *left face* and in *marching in a direct line.*

If in march, command: (1) *By the right,* or *left, flank;* (2) MARCH. At the command *march,* issued as the right foot comes to the ground, advance the left foot, face to the right, and step off at right angles to the old line of march with the right foot. The pupils should keep within facing distance of each other.

TO COUNTERMARCH.

The class being in march in single file, command: (1) *Countermarch by right,* or *left, file;* (2) MARCH. At the command *march,* the leader wheels to the right, or left, and marches on a line parallel to and about fifteen inches from the first, but in an opposite direction. Each pupil marches forward and wheels successively on the same spot.

TO FORM CLASS IN TWO RANKS.

The class being at a halt and in one rank, command: (1) *Class in two ranks;* (2) *Right,* or *left;* (3) FACE; (4) *Forward;* (5) MARCH. At the command *face,* face to the right, the even-numbered pupils from the head stepping quickly to the right side of the odd-numbered pupils; or face to the left, the odd-numbered pupils stepping quickly to the left side of the even-numbered pupils. Execute the other commands as heretofore directed.

EXHIBITION FIGURES.

The pupils are now prepared to be taught the following æsthetic exercises, intended to be performed by young girls, and appropriate for school exhibitions. They may also be arranged for a Flower Queen Festival, the participants dressing in white and wearing wreaths of flowers.

The figures are arranged for classes of twenty, but, by a proper division, may be performed by any number. The exercises easily pass into each other, and may be extended or varied to suit the occasion.

The odd-numbered pupils are called *No. 1's;* the even-numbered pupils, *No. 2's.* The class is divided into two sections, the first in each section being called the leader. When the word *leader* is used alone the leader of the first section is meant.

The front of the room is at the top, and the right is at the right of the diagrams.

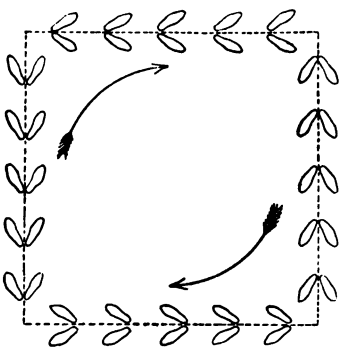


DIAGRAM A.

THE SQUARE.

SONGS. — "Our Bright Starry Banner" and "There's Music in the Air." (See pages 91 and 94.)

1. Form in single file, then march around and form a hollow square. Pass around to the right four times, then change the direction of the movement by countermarching around inside four times. Diagram A.

2. In passing around the fourth time, the leader of the first section does not complete the square, but faces to the left at

point *a*, passing toward the rear and forming her section into a hollow square on the right, as indicated in Diagram B. At the same time the leader of the second section faces at point *b*, passes toward the front and forms her section into a hollow square on the left, opposite to the other square. March around in the two small squares four times, then change the direction by countermarching inside.

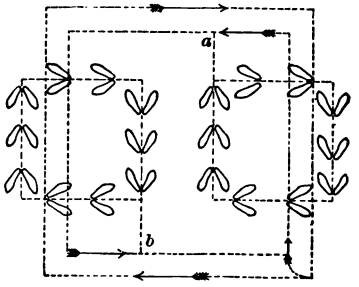


DIAGRAM B.

Pass around four times, and then form into a large square by reversing movements for the formation of the small squares, the leader of the first section entering the large square at point *a*, and the leader of the second section entering it at point *b*, at the same time. By the time the last of the first section has reached point *a*, and the last of the second section has reached point *b*, leader 1 should have reached *b* and leader 2, *a*, the square being complete.

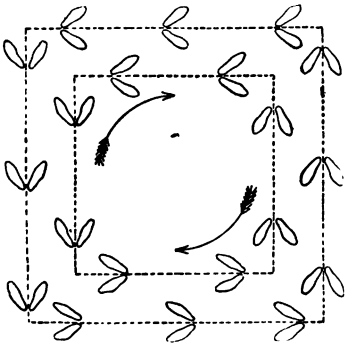


DIAGRAM C.

3. The second and fourth girls on each side of the square side-step one pace inside the square, forming as in Diagram C. March around, one square within the other, four times. Inside set about face, and all pass four times. Outside set about face, and all march four times. Inside set side-step to place, and class pass into line.

THE CIRCLE.

SONGS. — "The Happy Peasants" and "The Pleasant Spring Has Come Again." (See pages 95 and 96.)

1. March around in a circle or ellipse four times, then change direction by countermarching inside. Diagram D.

2. Leaders march through the center of the circle (as indicated in the diagram by the heavy dashed lines), pass

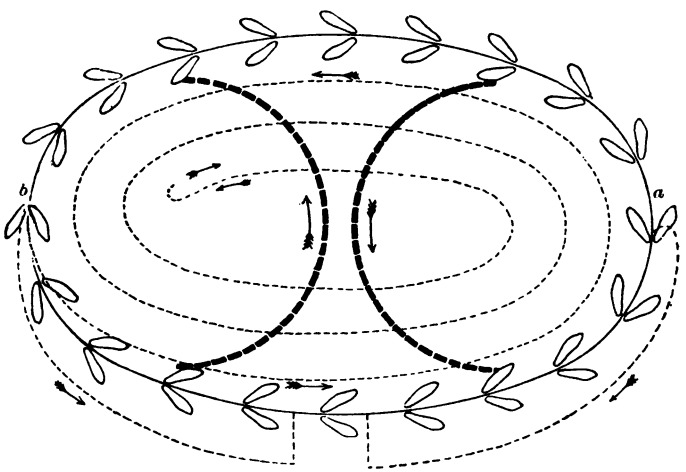


DIAGRAM D.

each other, and form two ellipses, marching around four times. Or, if the ellipse is the first figure, two circles are formed. Diagram D.

3. In marching around the fourth time, the leader of the first section continues until at point *a* on the right of the circle or ellipse, and leader of the second section until at point *b* on the left, which points they should reach respectively at the same time. Leader 1 countermarches outside the line of the large circle, and leader 2 continues in the

direction indicated by the light dashed lines outside the ellipse in Diagram D, until she meets leader 1 at the rear of the circle, from which point both advance down the center of the circle toward the front in double file.

4. Divide each file into two sections. The leader in each section passes in the direction of the dotted lines as shown in Diagram E, forming four circles. Several changes may be made in the direction of marching, producing a pleasing effect.

NOTE. — Four squares may be formed in a similar manner, if the class is of thirty-two persons, leaving eight for each of the half sections. It would be impossible to form five people into a square.

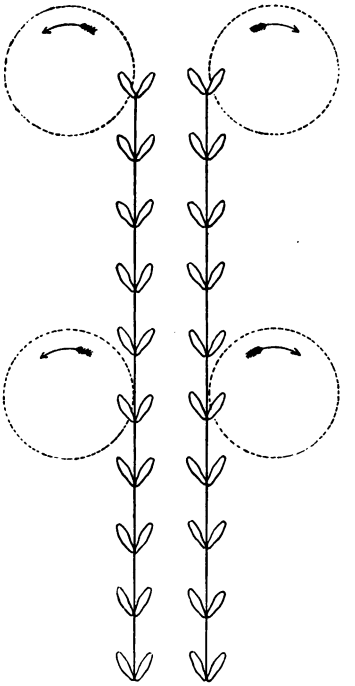


DIAGRAM E.

THE SPIRAL.

SONG. — "Tell Me Where Do Fairies Dwell." (See page 98.)

1. March around in a large circle or ellipse. The leader of the first section then passes just inside the circle and gradually winds up to the center, forming a spiral, as shown by the inside dotted lines in Diagram D. Countermarching, the leader will pass through the spaces of the previous windings, forming a large circle or ellipse again.

2. Form two ellipses or circles as directed in The Circle, and from these form two spirals.

THE WREATH.

Songs. — "A Rosy Crown We Twine for Thee" and "The Sun Is Glowing." (See pages 101 and 103.)

1. March around in a large circle eight times. About face and march around eight times.

2. No. 2's side-step one pace toward the center of the circle. Diagram F. March around in two circles, one within the other, four times. Inside circle about face, and all pass four times. Outside circle about face, and all circle round.

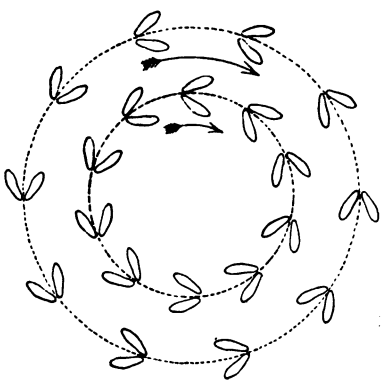


Diagram F.

3. All face toward the center of the circle, and join hands in their respective circles. All circle to the right with side step. All circle to the left with side step. Inside circle side-step to right, and outside circle to left at the same time, and then *vice versa.*

4. No. 1's raise their joined hands, forming arches. No. 2's, with joined hands, step back, courtesying under the arched arms of the outer circle, forming a large circle or wreath. Thus entwined, circle round twice with side step to the right; in the same manner, circle round twice with side step to the left.

5. No. 2's, courtesying under the arched arms of No. 1's, step forward one pace. All drop hands to sides. No. 2's about face, and join hands with No. 1's, so as to form five

sets of four each. Diagram G. Each set swing twice and a half round, leaving No. 1's in the center of the circle. Repeat figures 2, 3, and 4, No. 1's taking the place of No. 2's.

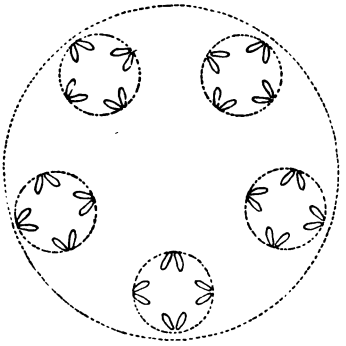


DIAGRAM G.

THE STAR.

SONG. — "Who Shall Be Fairest?" (See page 106.)

1. Form in a large circle. No. 2's step obliquely to the left, in front of No. 1's; then each even couple step obliquely to the left, placing themselves in front of the odd couples, forming a five-pointed star. Right face and march around in circles, the inner circles going very slowly to preserve the symmetry of the star. About face and march in the opposite direction. Diagram H.

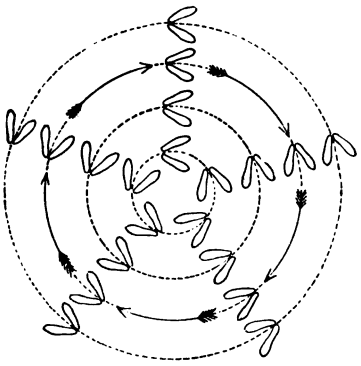


DIAGRAM H.

2. To pass into line, first form into a large circle. This can be accomplished by reversing the movements for the formation of the star. Or, all face from the center with the exception of those in the outermost circle, who march around in their circle, the others in the same line (radius) falling in behind them, by first marching to the line of the large circle and facing upon reaching it.

THE BOWER.

Songs. — "Killarney" and "Opening Flowers." (See pages 108 and 111.)

For this figure wreaths of flowers should be used, long enough to be hung about the shoulders and to form an arch over the head. If the wreaths are not available, the hands can be elevated to form the arches, but the pupils will have to stoop in going through the bower.

1. Arch the wreaths above the head and form into a large circle. March around twice in this circle to the right. As the leader reaches the back of the room, the first couple should right face, step within the circle side by side, and then face each other, touching their wreaths overhead and forming an arch wide enough to permit two to pass through side by side. The second couple, on reaching the same point in the circle, should right face, pass beneath the arch thus formed, and take their places at the sides of the first couple, forming an arch in the same way. (If the wreaths are not used, the second couple will have to march through in single file; if they are used, they can pass together through the arch formed by the first couple.) The three remaining couples of the first section pass through the arches in the same manner and form successive arches.

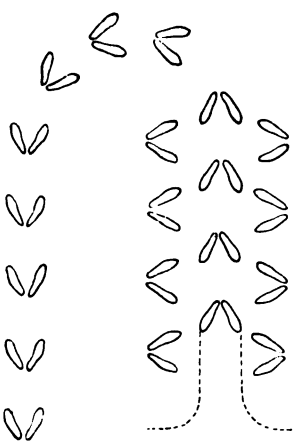
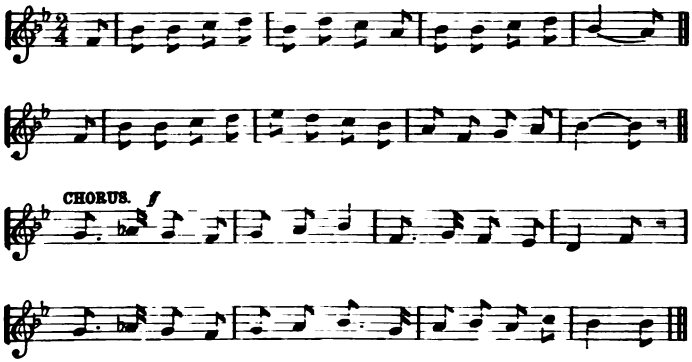
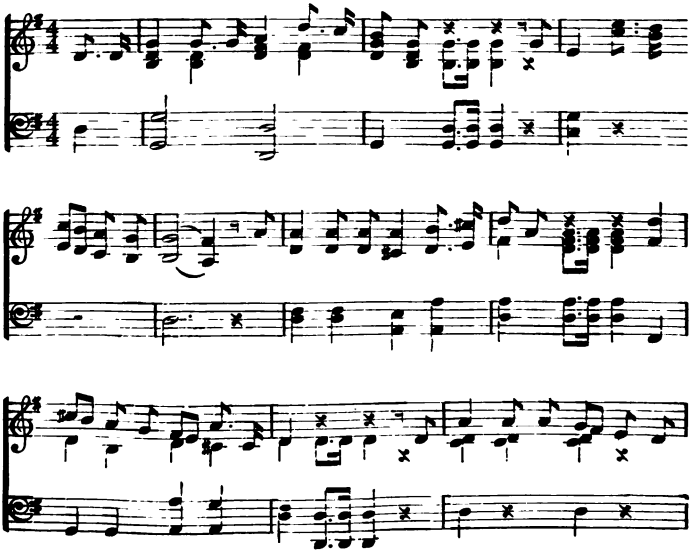
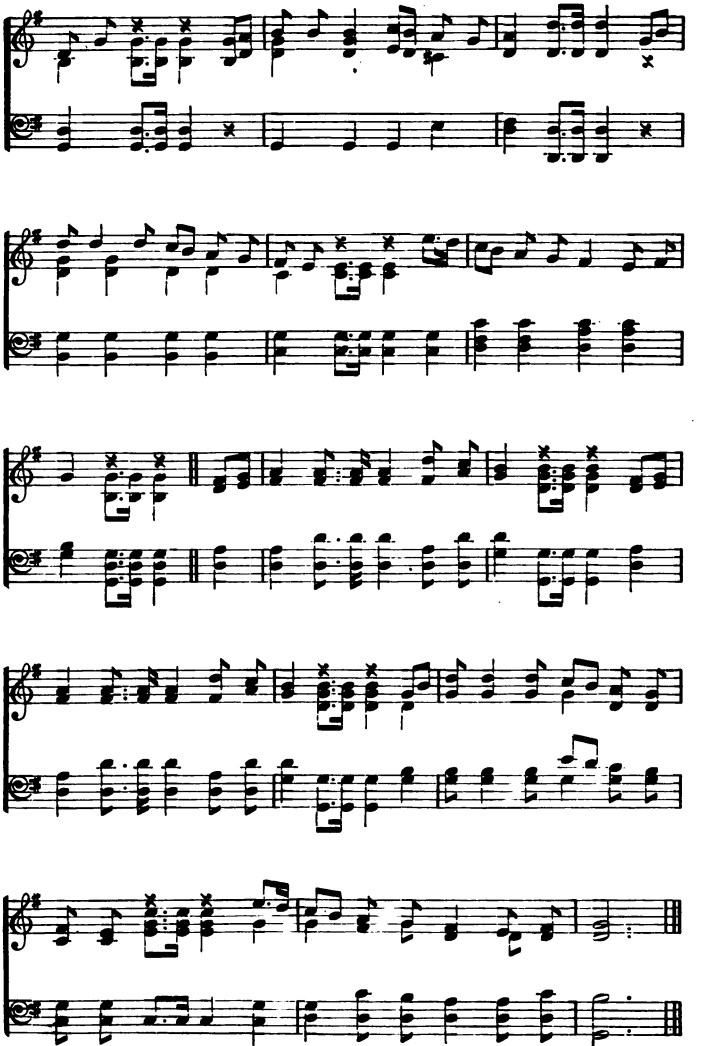
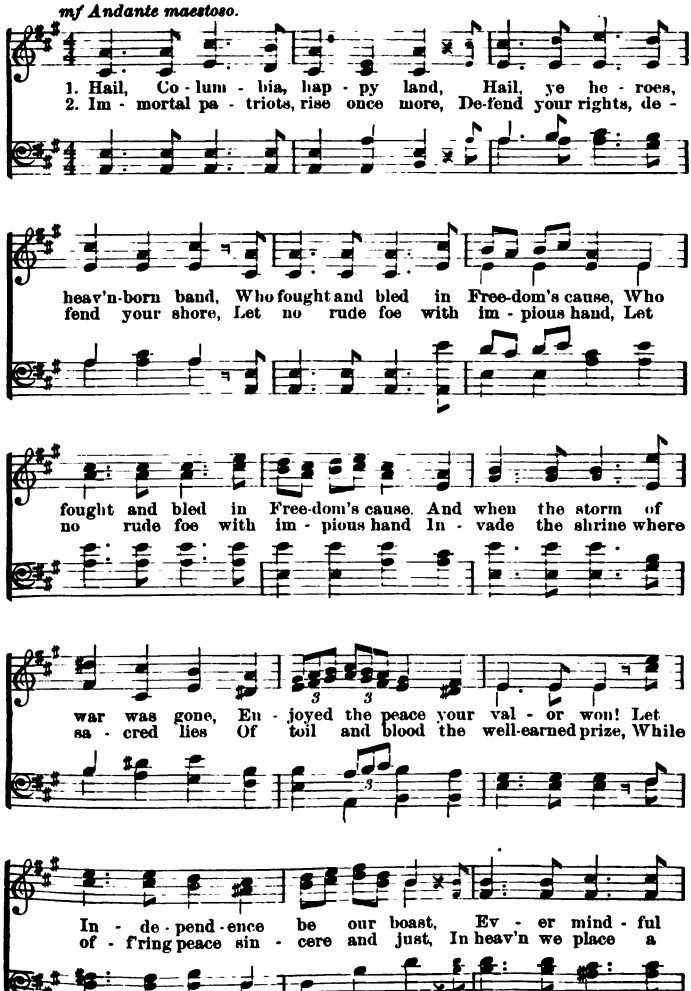
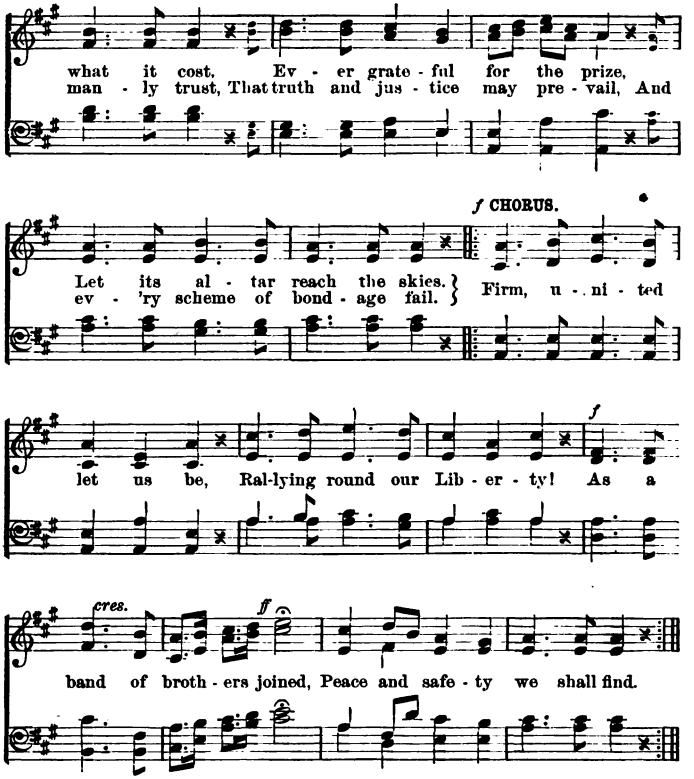


Diagram I.

2. The second section will pass through the bower thus formed in single file, turn to the right, and pass to the foot of the bower; march through the bower a second time, turn to the left, and pass to the foot of the bower; march through a third time in double file, forming themselves into a bower in the same manner as the first. Diagram I.

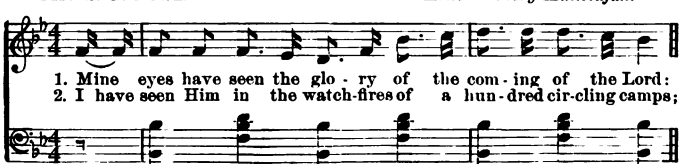
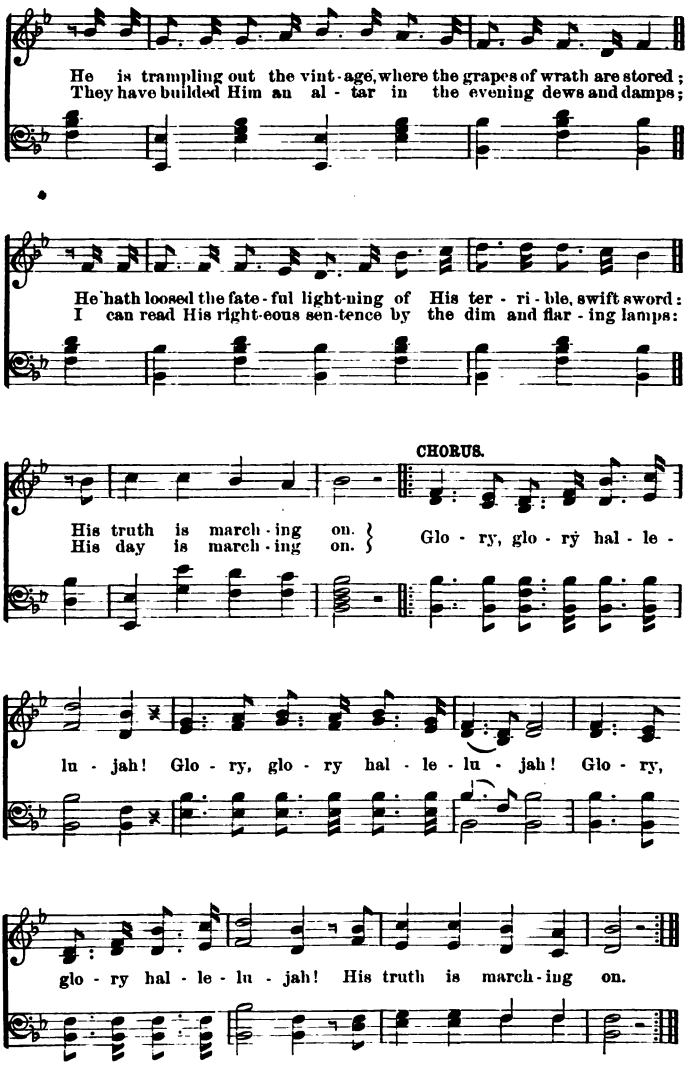
3. The first section should then repeat the same figures as have been gone through by the second section in figure 2; but, in passing through the third time, the members should throw their wreaths over their shoulders, join hands, and pass through with side step in single file. The second section, throwing their wreaths over their shoulders, should also join hands, the leader taking the hand of the last of the first section, and the others following in turn. Then form into a large circle.

NOTE. — Other figures will suggest themselves to the original teacher, but those given in this book, in connection with the various evolutions, changes, and combinations which can be made in them, afford ample material for making very beautiful and interesting exercises for commencement days and other school festivals.

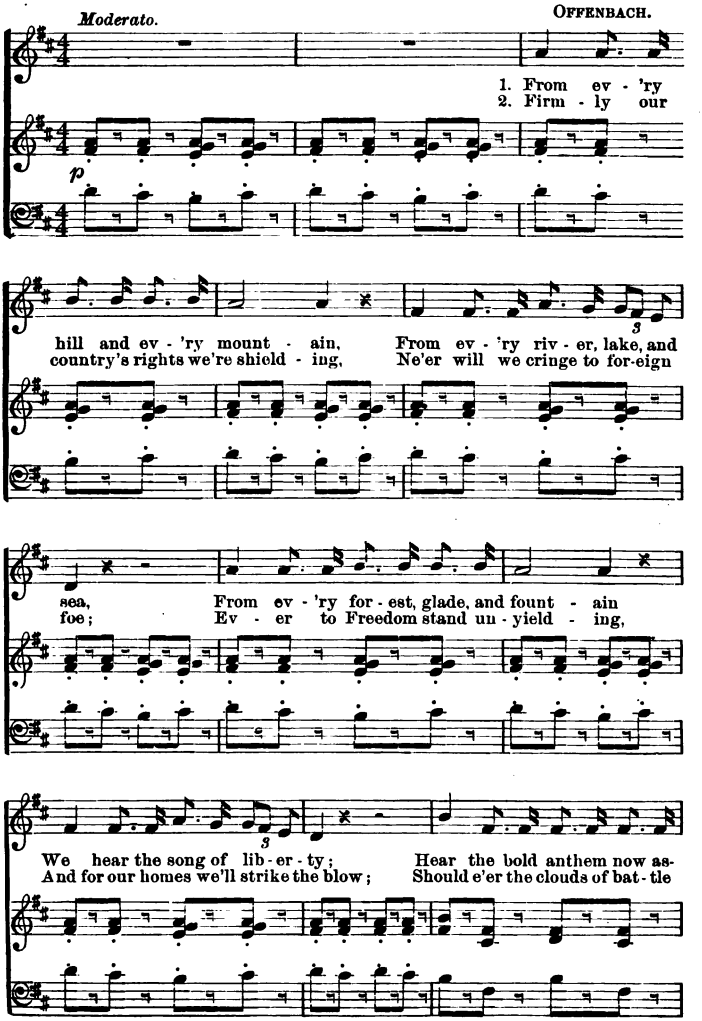
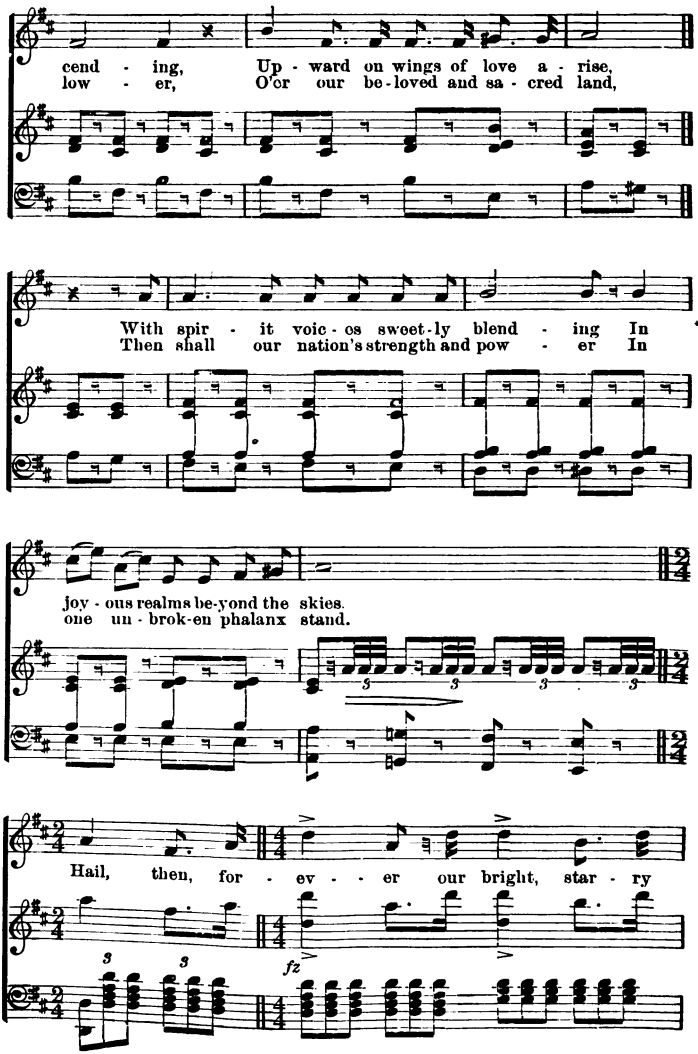
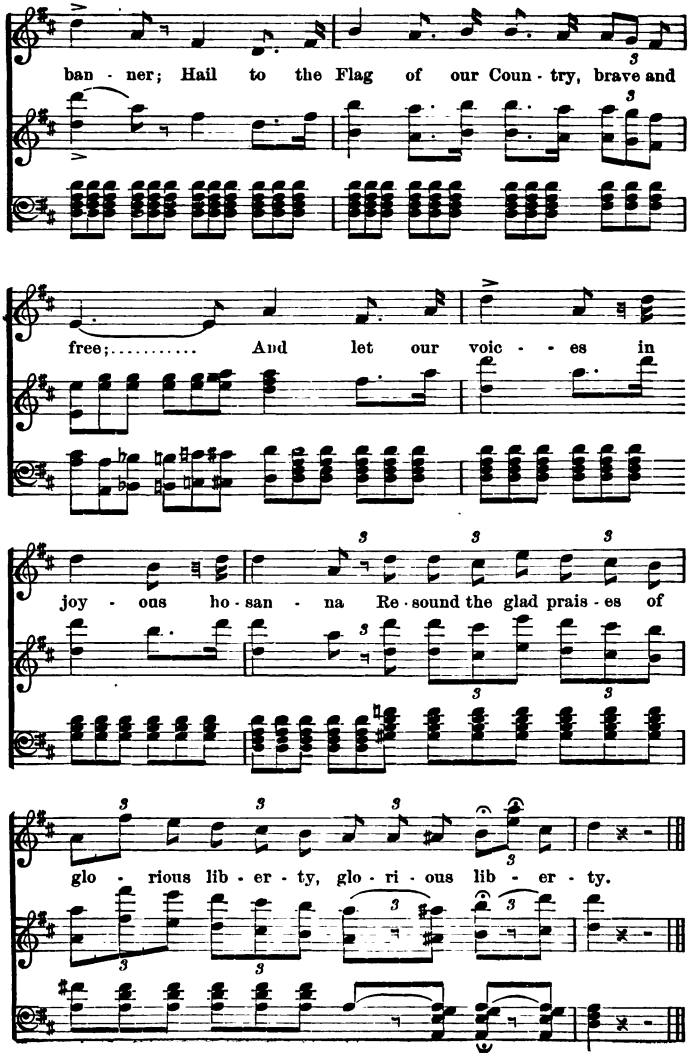
YANKEE DOODLE.

RED, WHITE, AND BLUE.

HAIL COLUMBIA.

mf Andante maestoso.
1. Hail, Co - lum - bia, hap - py land, Hail, ye he - roes,
2. Im - mortal pa - triots, rise once more, De-fend your rights, de -
heav'n-born band, Who fought and bled in Free-dom's cause, Who
fend your shore, Let no rude foe with im - pious hand, Let
fought and bled in Free-dom's cause. And when the storm of
no rude foe with im - pious hand In - vade the shrine where
war was gone, En - joyed the peace your val - or won! Let
sa - cred lies Of toil and blood the well-earned prize, While
In - de - pend - ence be our boast, Ev - er mind - ful
of - f'ring peace sin - cere and just, In heav'n we place a

what it cost, Ev - er grate - ful for the prize,
man - ly trust, That truth and jus - tice may pre - vail, And
f CHORUS.
Let its al - tar reach the skies.
ev - 'ry scheme of bond - age fail.
Firm, u - ni - ted
let us be, Ral-lying round our Lib - er - ty! As a
cres.
ff
band of broth - ers joined, Peace and safe - ty we shall find.

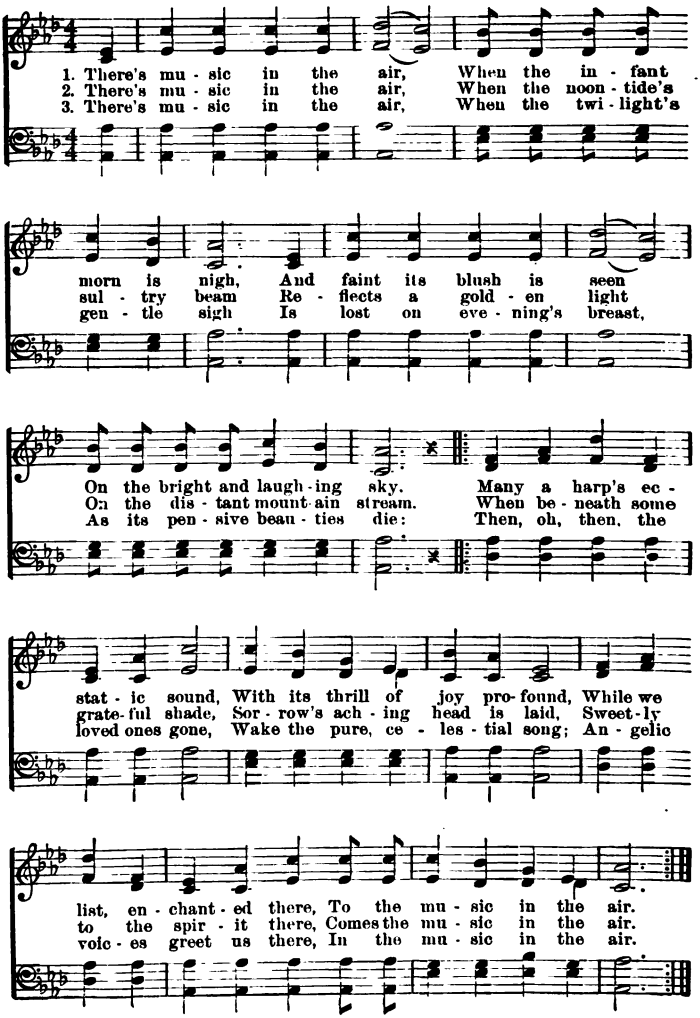
BATTLE HYMN OF THE REPUBLIC.

Mrs. S. G. HOWE. AIR:—"*Glory Hallelujah.*"

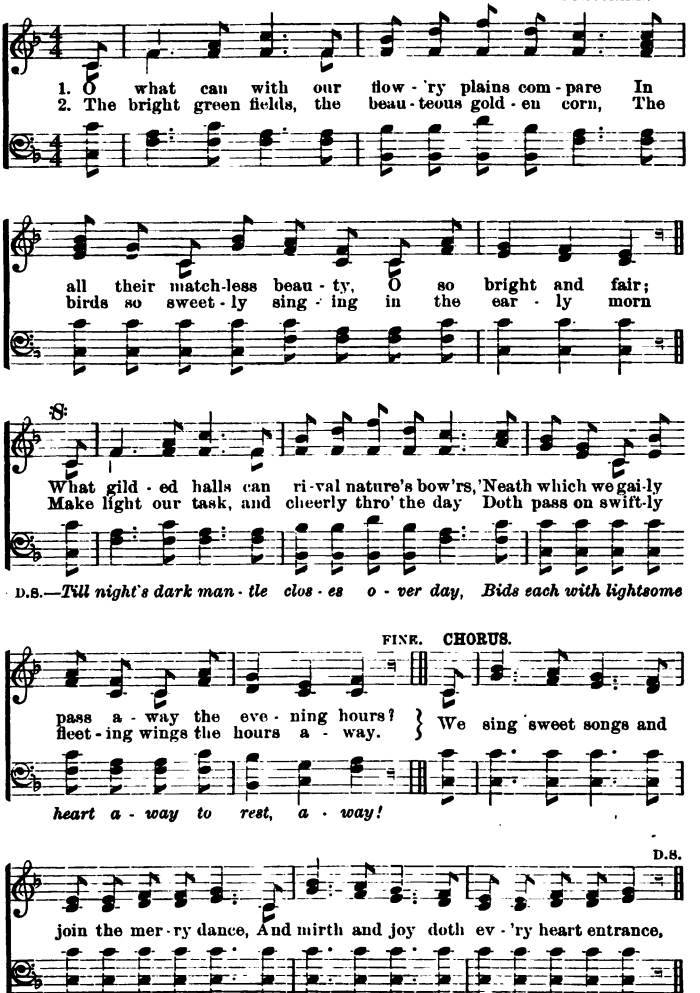


He is trampling out the vint-age, where the grapes of wrath are stored;
They have builded Him an al-tar in the evening dews and damps;
He hath loosed the fate-ful light-ning of His ter-ri-ble, swift sword:
I can read His right-eous sen-tence by the dim and flar-ing lamps:
CHORUS.
His truth is march-ing on.
His day is march-ing on.
Glo-ry, glo-ry hal-le-lu-jah! Glo-ry, glo-ry hal-le-lu-jah! Glo-ry, glo-ry hal-le-lu-jah! His truth is march-ing on.

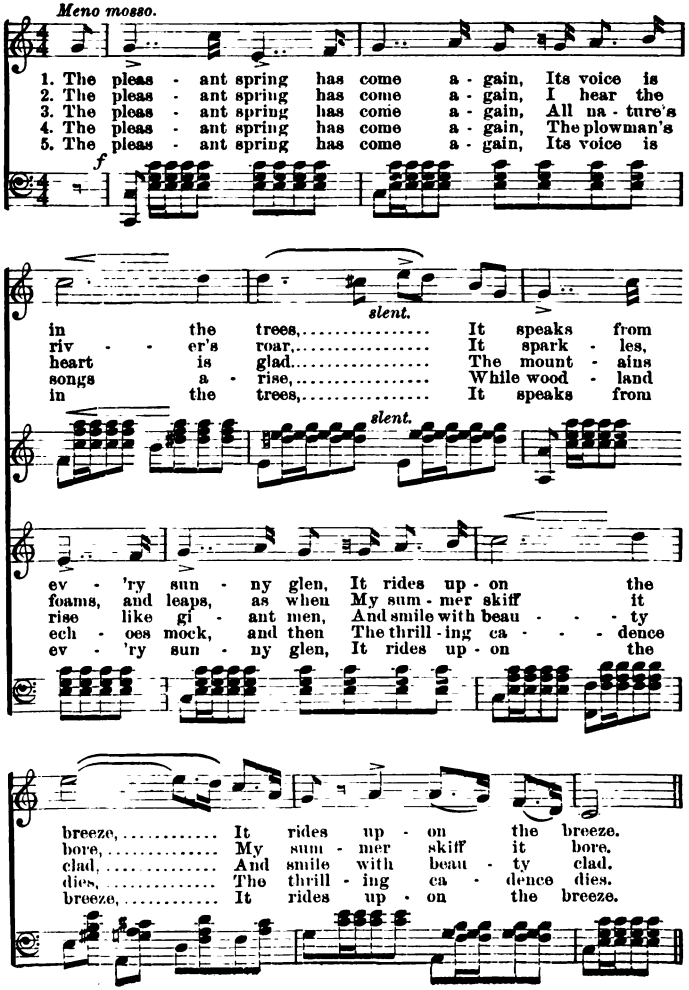
OUR BRIGHT, STARRY BANNER.

Moderato.
OFFENBACH.
1. From ev - 'ry
2. Firm - ly our
p
hill and ev - 'ry mount - ain, From ev - 'ry riv - er, lake, and
country's rights we're shield - ing, Ne'er will we cringe to for-eign
sea, From ev - 'ry for - est, glade, and fount - ain
foe; Ev - er to Freedom stand un - yield - ing,
We hear the song of lib - er - ty; Hear the bold anthem now as-
And for our homes we'll strike the blow; Should e'er the clouds of bat - tle

cend - ing, Up - ward on wings of love a - rise,
low - er, O'er our be-loved and sa - cred land,
With spir - it voic - es sweet-ly blend - ing In
Then shall our nation's strength and pow - er In
joy - ous realms be-yond the skies.
one un - brok-en phalanx stand.
Hail, then, for - ev - - er our bright, star - ry
fz

ban - ner; Hail to the Flag of our Coun - try, brave and
free;..... And let our voic - es in
joy - ous ho - san - na Re - sound the glad prais - es of
glo - rious lib - er - ty, glo - ri - ous lib - er - ty.

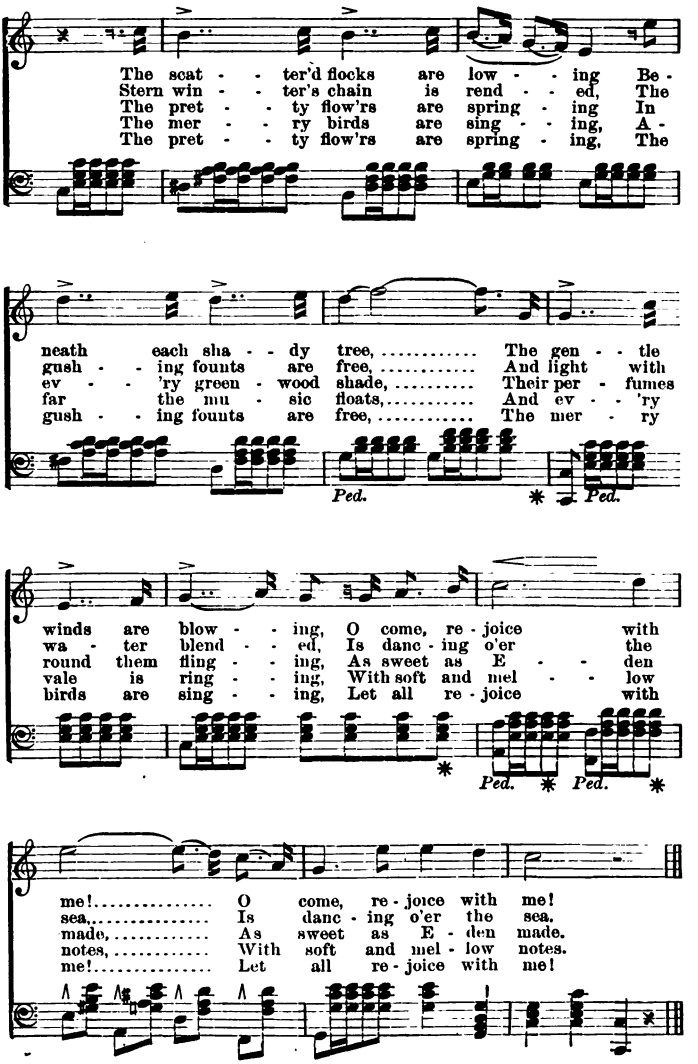
THERE'S MUSIC IN THE AIR.

1. There's mu - sic in the air, When the in - fant
2. There's mu - sic in the air, When the noon - tide's
3. There's mu - sic in the air, When the twi - light's
morn is nigh, And faint its blush is seen
sul - try beam Re - flects a gold - en light
gen - tle sigh Is lost on eve - ning's breast,
On the bright and laugh - ing sky. Many a harp's ec -
On the dis - tant mount - ain stream. When be - neath some
As its pen - sive beau - ties die: Then, oh, then, the
stat - ic sound, With its thrill of joy pro - found, While we
grate - ful shade, Sor - row's ach - ing head is laid, Sweet - ly
loved ones gone, Wake the pure, ce - les - tial song; An - gelic
list, en - chant - ed there, To the mu - sic in the air.
to the spir - it there, Comes the mu - sic in the air.
voic - es greet us there, In the mu - sic in the air.

THE HAPPY PEASANTS.

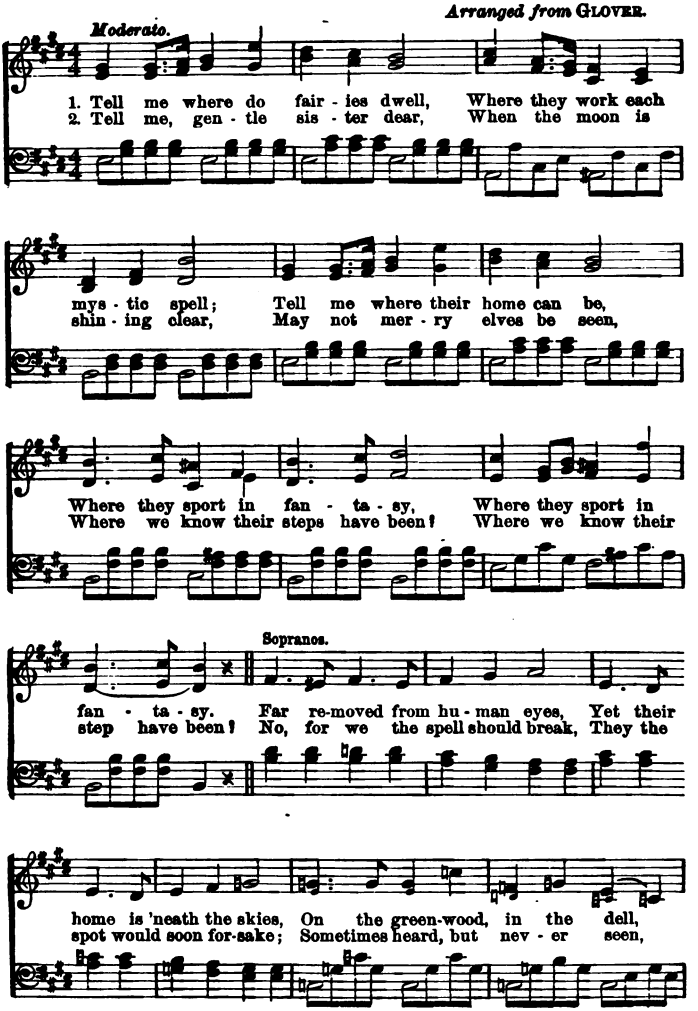
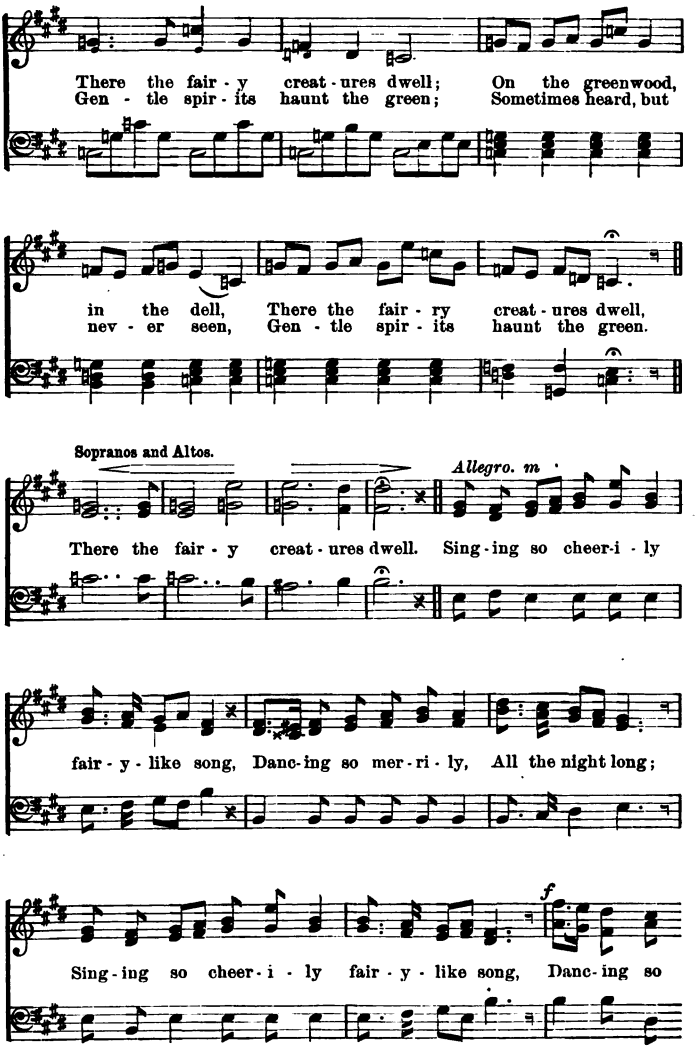
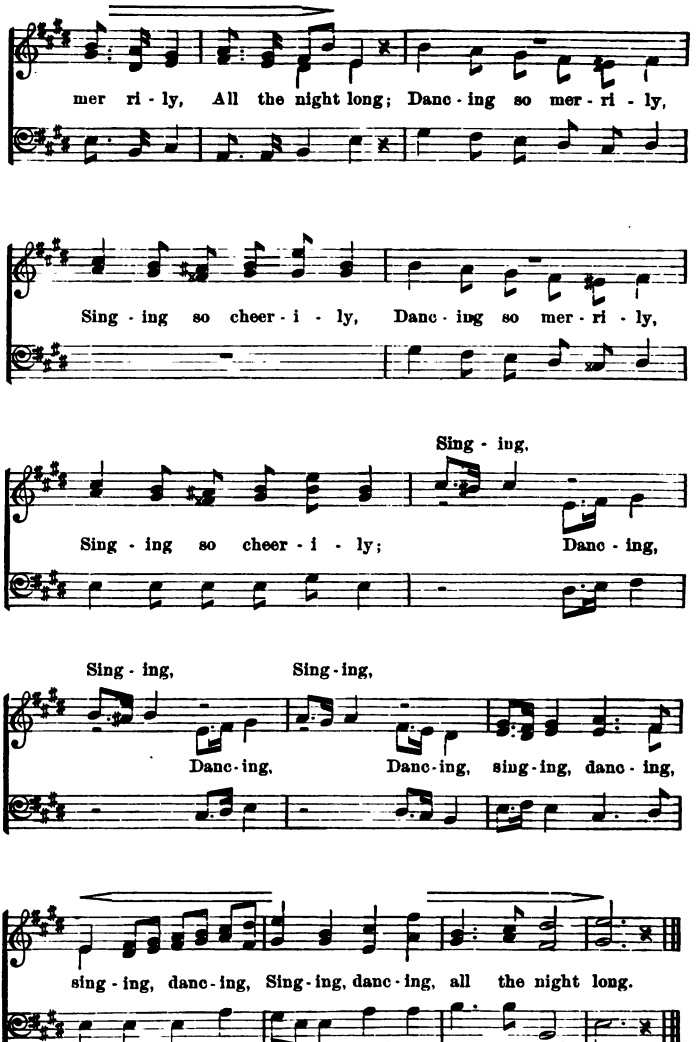
SCHUMANN.

1. O what can with our flow - 'ry plains com - pare In
2. The bright green fields, the beau - teous gold - en corn, The
all their match-less beau - ty, O so bright and fair;
birds so sweet - ly sing - ing in the ear - ly morn
What gild - ed halls can ri - val nature's bow'rs, 'Neath which we gai - ly
Make light our task, and cheerly thro' the day Doth pass on swift - ly
D.S.—Till night's dark man - tle clos - es o - ver day, Bids each with lightsome
FINE. CHORUS.
pass a - way the eve - ning hours? fleet - ing wings the hours a - way.
We sing sweet songs and
heart a - way to rest, a - way!
D.S.
join the mer - ry dance, And mirth and joy doth ev - 'ry heart entrance,

THE PLEASANT SPRING HAS COME AGAIN.

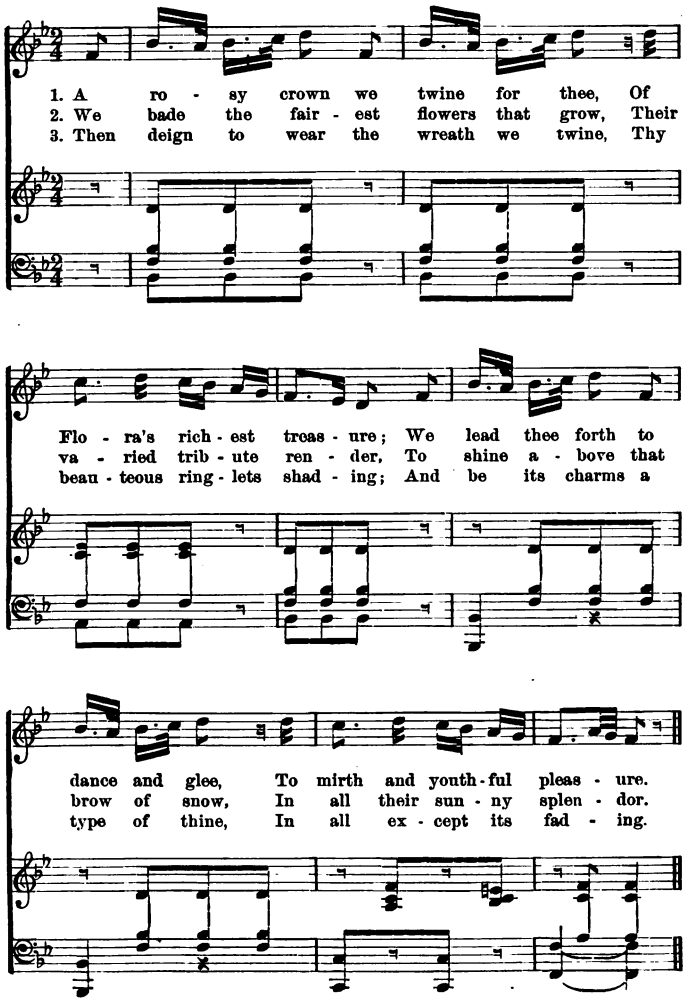
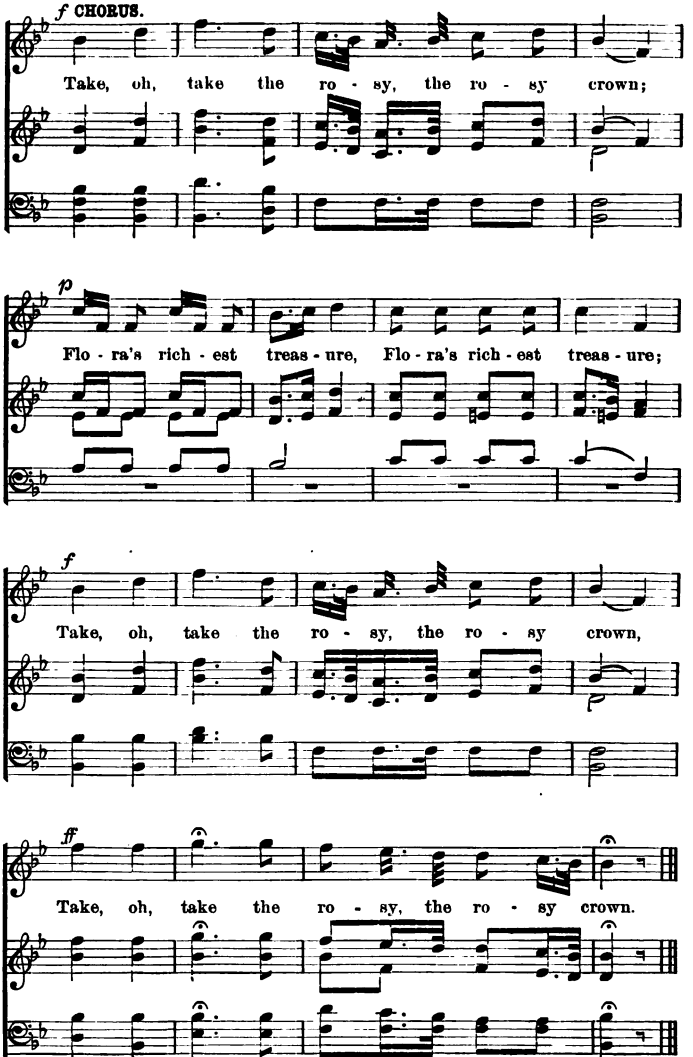
Words by I. F. SHEPARD. VERDI.

Meno mosso.
1. The pleas - ant spring has come a - gain, Its voice is
2. The pleas - ant spring has come a - gain, I hear the
3. The pleas - ant spring has come a - gain, All na - ture's
4. The pleas - ant spring has come a - gain, The plowman's
5. The pleas - ant spring has come a - gain, Its voice is
f
in the trees,..... It speaks from
riv - er's roar,..... It spark - les,
heart is glad..... The mount - ains
songs a - rise,..... While wood - land
in the trees,..... It speaks from
slent.
slent.
ev - 'ry sun - ny glen, It rides up - on the
foams, and leaps, as when My sum - mer skiff it
rise like gi - ant men, And smile with beau - - - ty
ech - oes mock, and then The thrill - ing ca - - - dence
ev - 'ry sun - ny glen, It rides up - on the
breeze,..... It rides up - on the breeze.
bore,..... My sum - mer skiff it bore.
clad,..... And smile with beau - ty clad.
dies,..... The thrill - ing ca - dence dies.
breeze,..... It rides up - on the breeze.


The scat - - ter'd flocks are low - - ing Be -
Stern win - - ter's chain is rend - - ed, The
The pret - - ty flow'rs are spring - ing In
The mer - - ry birds are sing - - ing, A -
The pret - - ty flow'rs are spring - ing, The
neath each sha - - dy tree, ... The gen - - tle
gush - - ing founts are free, ... And light with
ev - - 'ry green - wood shade, ... Their per - fumes
far the mu - sic floats, ... And ev - - 'ry
gush - - ing founts are free, ... The mer - ry
Ped.
Ped.
winds are blow - - ing, O come, re - joice with
wa - ter blend - - ed, Is danc - ing o'er the
round them fling - - ing, As sweet as E - - den
vale is ring - - ing, With soft and mel - - low
birds are sing - - ing, Let all re - joice with
Ped.
Ped.
me! ..... O come, re - joice with me!
sea, ... Is danc - ing o'er the sea.
made, ... As sweet as E - den made.
notes, ... With soft and mel - low notes.
me! ..... Let all re - joice with me!

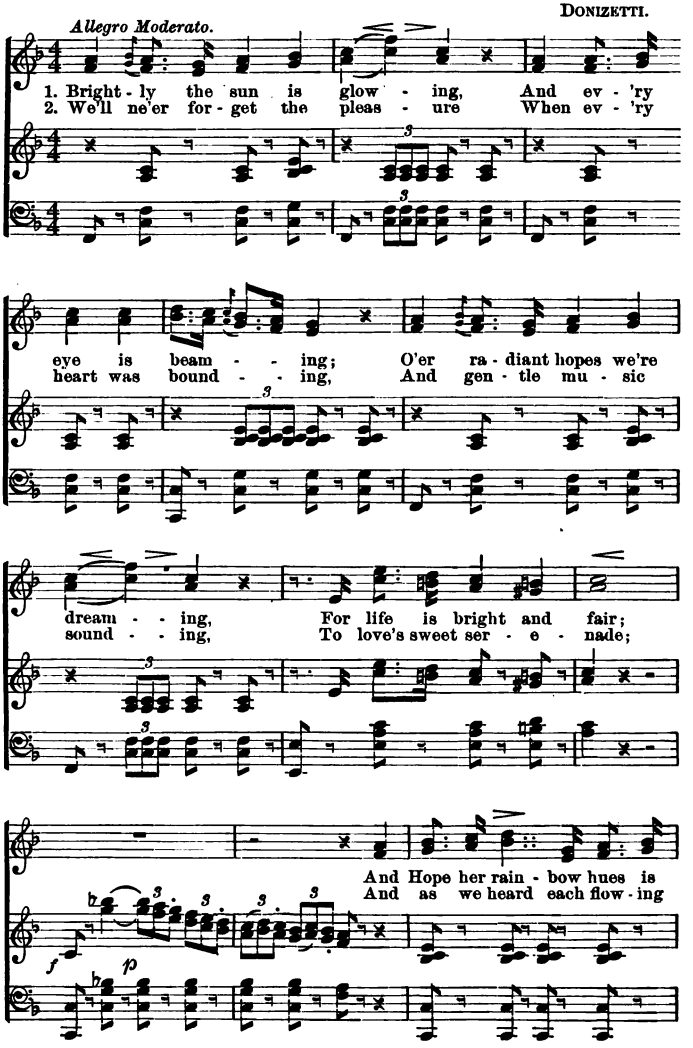
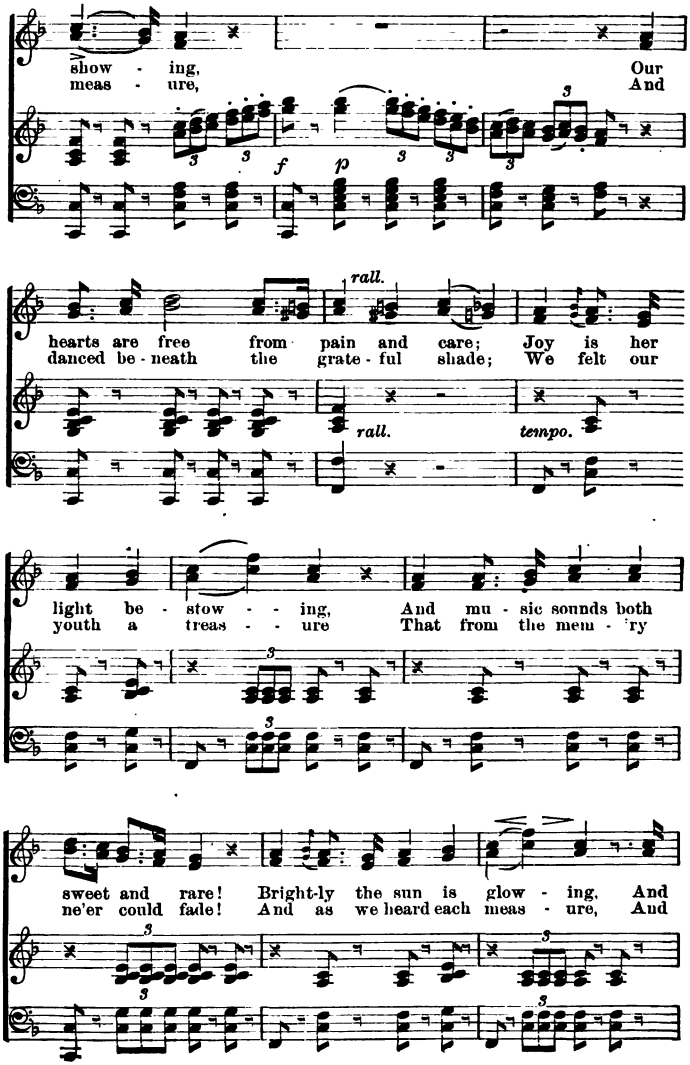
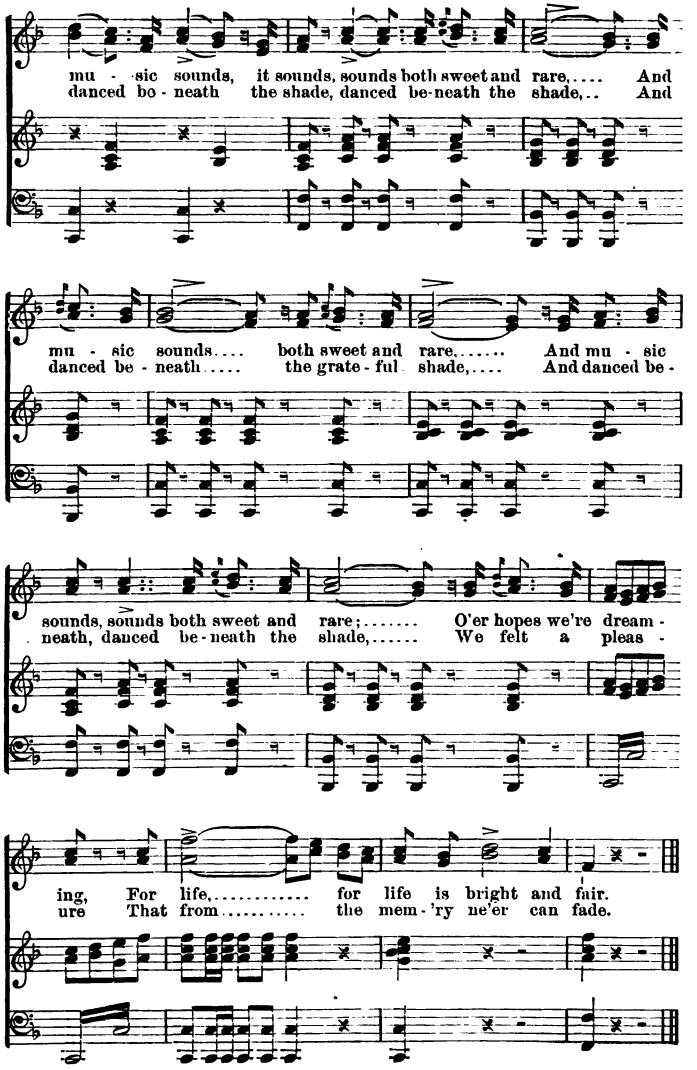
TELL ME WHERE DO FAIRIES DWELL.

Arranged from GLOVER.

Moderato.
1. Tell me where do fair - ies dwell, Where they work each
2. Tell me, gen - tle sis - ter dear, When the moon is
mys - tic spell; Tell me where their home can be,
shin - ing clear, May not mer - ry elves be seen,
Where they sport in fan - ta - sy, Where they sport in
Where we know their steps have been? Where we know their
Sopranos.
fan - ta - sy. Far re-moved from hu - man eyes, Yet their
step have been? No, for we the spell should break, They the
home is 'neath the skies, On the green-wood, in the dell,
spot would soon for-sake; Sometimes heard, but nev - er seen,

There the fair - y creat - ures dwell; On the greenwood,
Gen - tle spir - its haunt the green; Sometimes heard, but
in the dell, There the fair - ry creat - ures dwell,
nev - er seen, Gen - tle spir - its haunt the green.
Sopranos and Altos.
Allegro. m
There the fair - y creat - ures dwell. Sing - ing so cheer - i - ly
fair - y - like song, Danc - ing so mer - ri - ly, All the night long;
f
Sing - ing so cheer - i - ly fair - y - like song, Danc - ing so

mer ri - ly, All the night long; Danc - ing so mer - ri - ly,
Sing - ing so cheer - i - ly, Danc - ing so mer - ri - ly,
Sing - ing.
Sing - ing so cheer - i - ly; Danc - ing,
Sing - ing, Sing - ing,
Danc - ing, Danc - ing, sing - ing, danc - ing,
sing - ing, danc - ing, Sing - ing, danc - ing, all the night long.

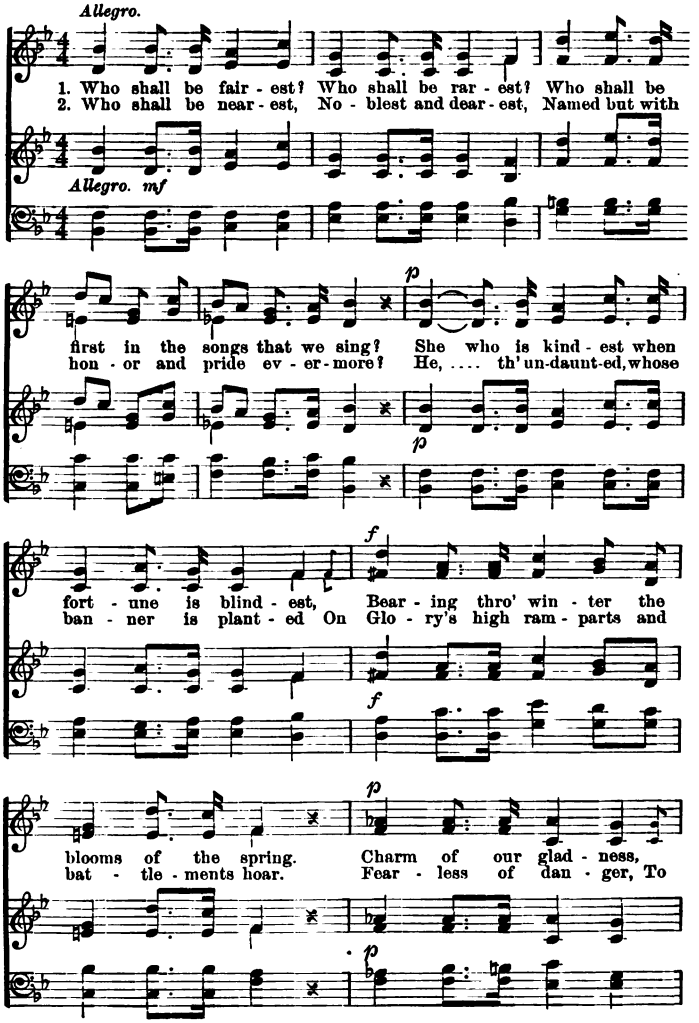
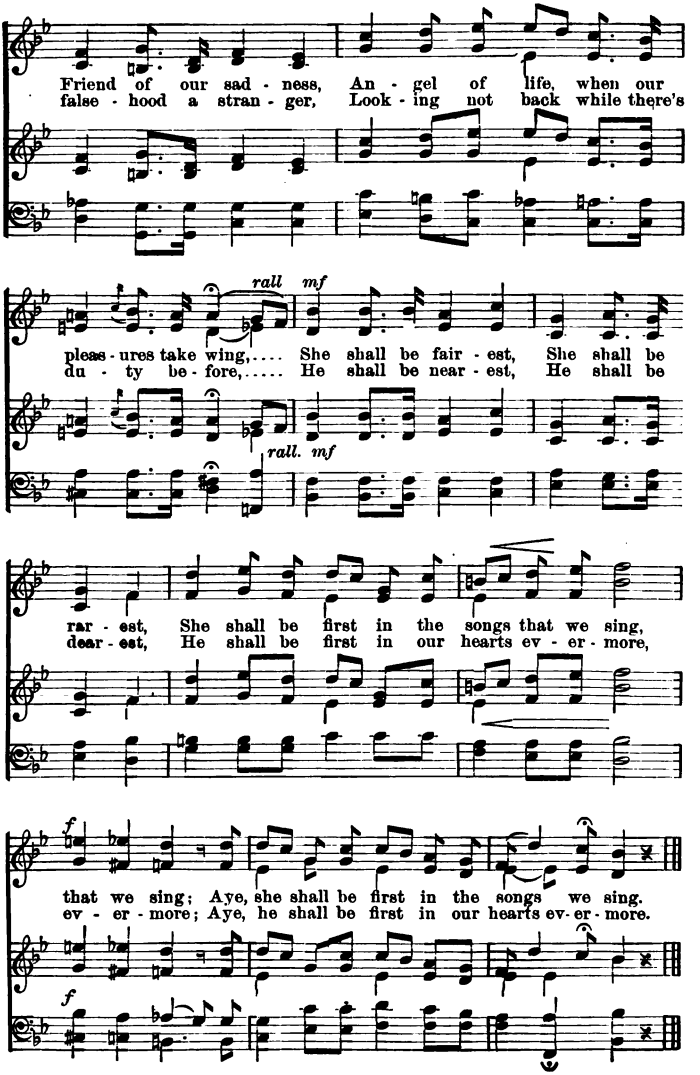
A ROSY CROWN.

Solo and Chorus from "DER FREYSCHÜTZ."

1. A ro - sy crown we twine for thee, Of
2. We bade the fair - est flowers that grow, Their
3. Then deign to wear the wreath we twine, Thy
Flo - ra's rich - est treas - ure; We lead thee forth to
va - ried trib - ute ren - der, To shine a - bove that
beau - teous ring - lets shad - ing; And be its charms a
dance and glee, To mirth and youth - ful pleas - ure.
brow of snow, In all their sun - ny splen - dor.
type of thine, In all ex - cept its fad - ing.

f CHORUS.
Take, oh, take the ro - sy, the ro - sy crown;
p
Flo - ra's rich - est treas - ure, Flo - ra's rich - est treas - ure;
f
Take, oh, take the ro - sy, the ro - sy crown,
ff
Take, oh, take the ro - sy, the ro - sy crown.

THE SUN IS GLOWING.

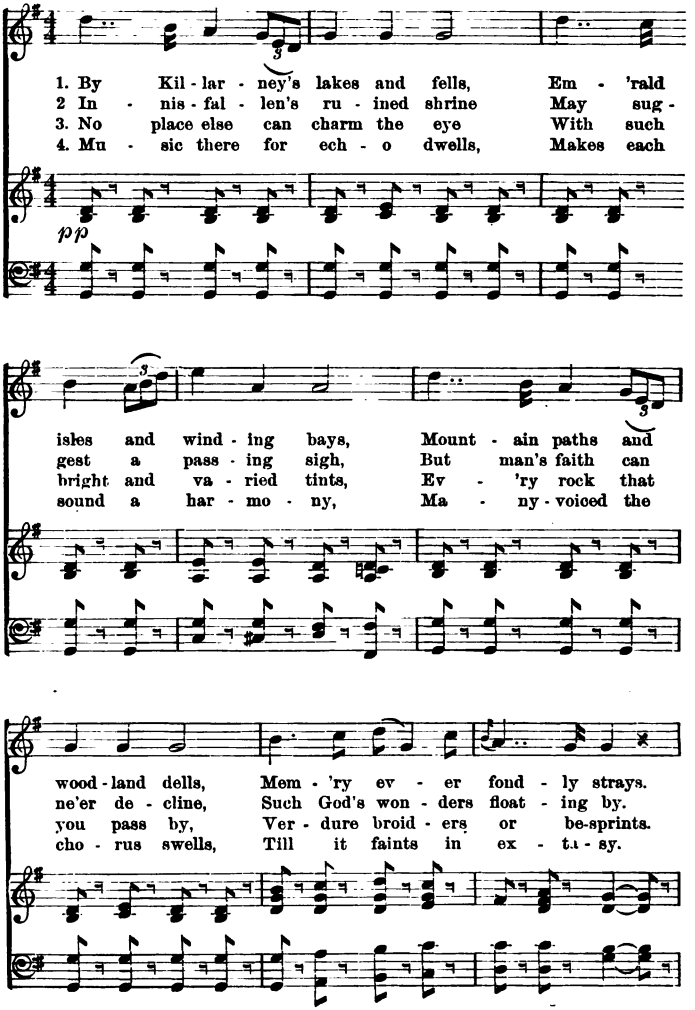
DONIZETTI.

Allegro Moderato.
1. Bright - ly the sun is glow - ing, And ev - 'ry
2. We'll ne'er for - get the pleas - ure When ev - 'ry
eye is beam - - ing; O'er ra - diant hopes we're
heart was bound - - ing, And gen - tle mu - sic
dream - - ing, For life is bright and fair;
sound - - ing, To love's sweet ser - e - nade;
And Hope her rain - bow hues is
And as we heard each flow - ing
f
p

show - ing, Our
meas - ure, And
f p
rall.
hearts are free from pain and care; Joy is her
danced be - neath the grate - ful shade; We felt our
rall.
tempo.
light be - stow - - - ing, And mu - sic sounds both
youth a treas - - - ure That from the mem - ry
sweet and rare! Bright-ly the sun is glow - ing, And
ne'er could fade! And as we heard each meas - ure, And

mu - sic sounds, it sounds, sounds both sweet and rare,.... And
danced bo - neath the shade, danced be-neath the shade,.. And
mu - sic sounds.... both sweet and rare,..... And mu - sic
danced be - neath..... the grate - ful shade,.... And danced be -
sounds, sounds both sweet and rare;..... O'er hopes we're dream -
neath, danced be-neath the shade,..... We felt a pleas -
ing, For life,..... for life is bright and fair.
ure That from..... the mem-'ry ne'er can fade.

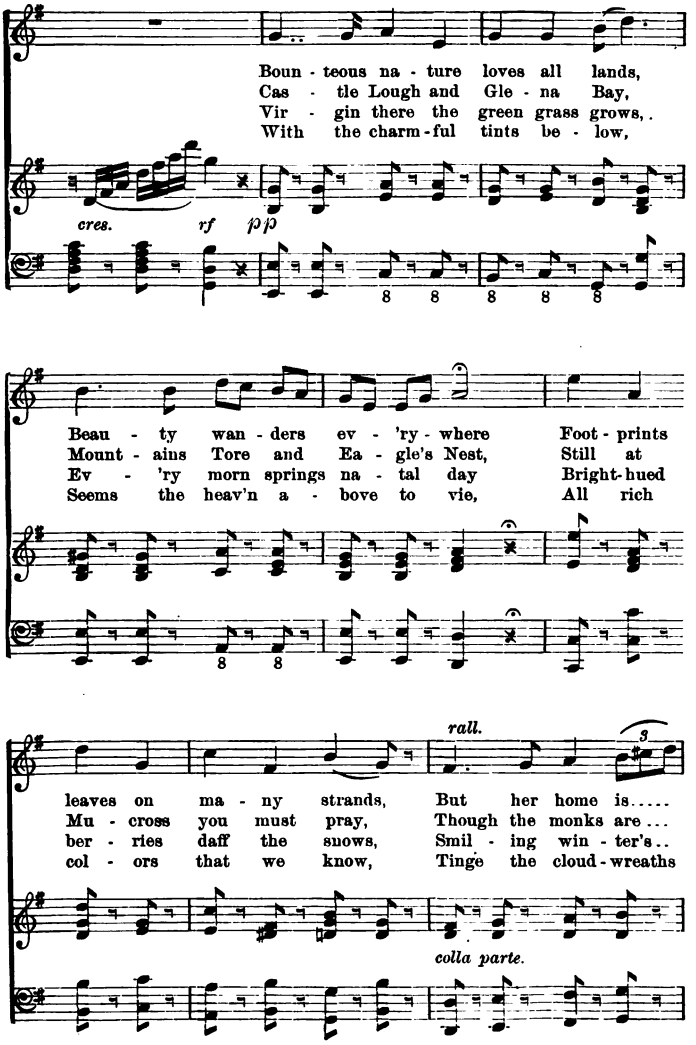
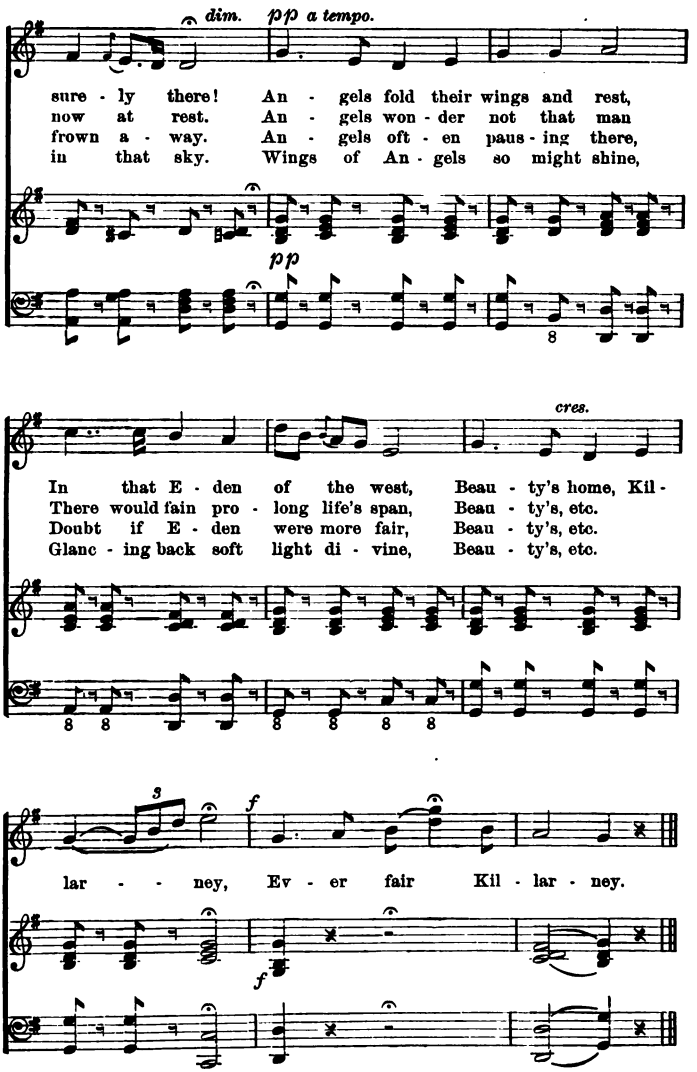
WHO SHALL BE FAIREST?

CHARLES MACKAY. FRANK MORI.

Allegro.
1. Who shall be fair - est? Who shall be rar - est? Who shall be
2. Who shall be near - est, No - blest and dear - est, Named but with
Allegro. mf
p
first in the songs that we sing? She who is kind - est when
hon - or and pride ev - er - more? He, ... th' un-daunt-ed, whose
p
f
fort - une is blind - est, Bear - ing thro' win - ter the
ban - ner is plant - ed On Glo - ry's high ram - parts and
f
p
blooms of the spring. Charm of our glad - ness,
bat - tle - ments hoar. Fear - less of dan - ger, To
p

Friend of our sad - ness, An - gel of life, when our
false - hood a stran - ger, Look - ing not back while there's
rall mf
pleas - ures take wing,..... She shall be fair - est, She shall be
du - ty be - fore,..... He shall be near - est, He shall be
rall. mf
rar - est, She shall be first in the songs that we sing,
dear - est, He shall be first in our hearts ev - er - more,
f
that we sing; Aye, she shall be first in the songs we sing.
ev - er - more; Aye, he shall be first in our hearts ev - er - more.
f

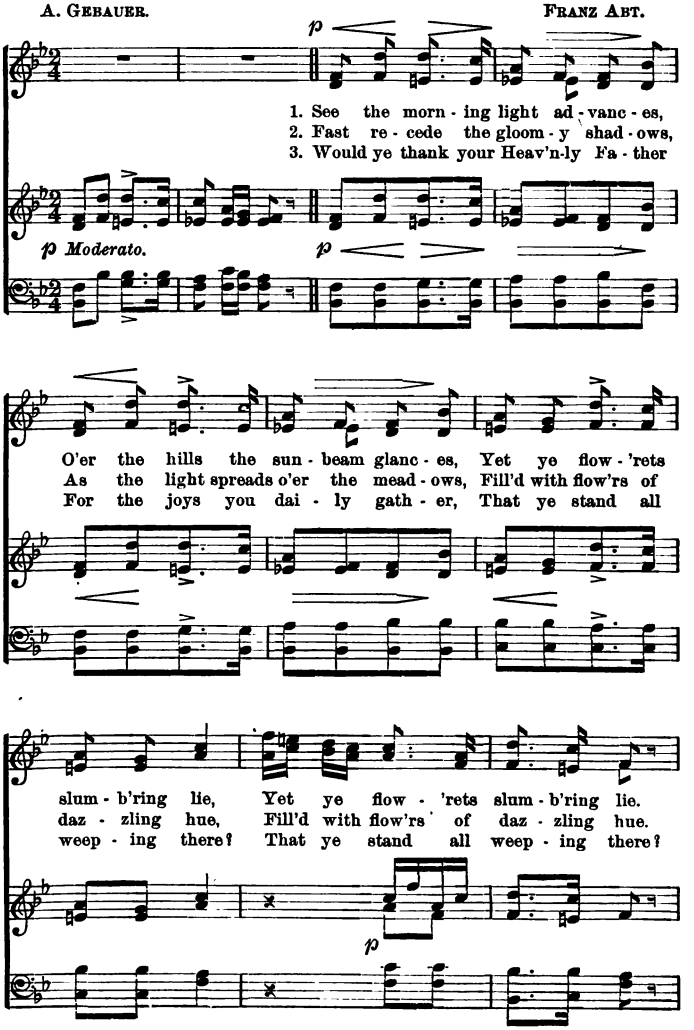
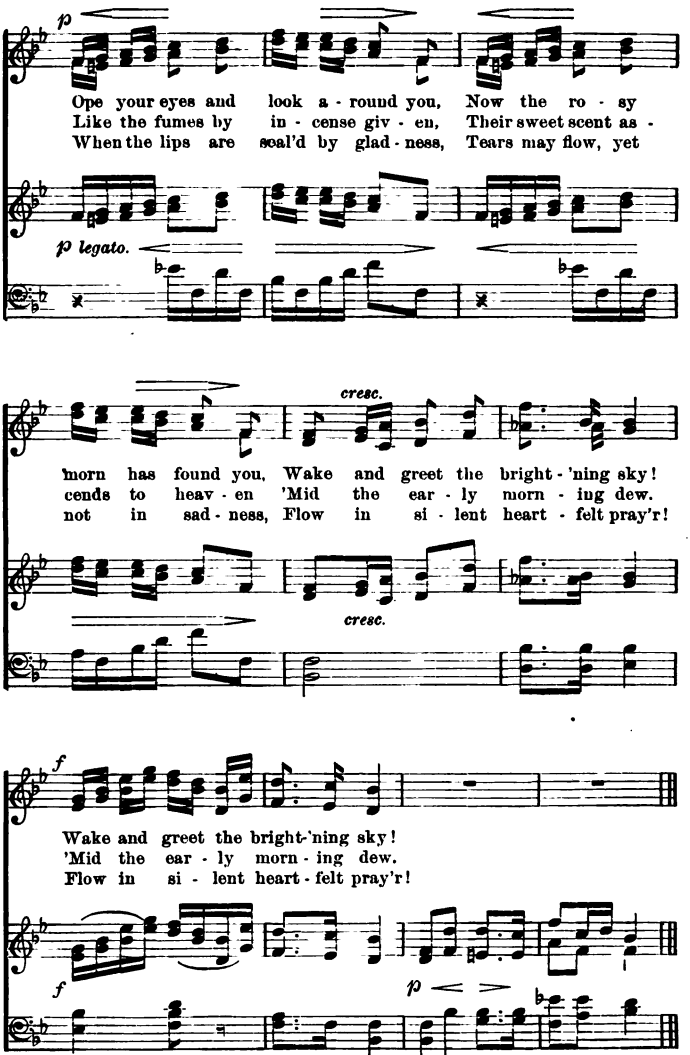
KILLARNEY.

Moderato. M. W. BALFE.


1. By Kil - lar - ney's lakes and fells, Em - 'rald
2 In - nis - fal - len's ru - ined shrine May sug -
3. No place else can charm the eye With such
4. Mu - sic there for ech - o dwells, Makes each
pp
isles and wind - ing bays, Mount - ain paths and
gest a pass - ing sigh, But man's faith can
bright and va - ried tints, Ev - 'ry rock that
sound a har - mo - ny, Ma - ny - voiced the
wood - land dells, Mem - 'ry ev - er fond - ly strays.
ne'er de - cline, Such God's won - ders float - ing by.
you pass by, Ver - dure broid - ers or be-sprints.
cho - rus swells, Till it faints in ex - ta - sy.


Boun - teous na - ture loves all lands,
Cas - tle Lough and Gle - na Bay,
Vir - gin there the green grass grows,
With the charm - ful tints be - low,
cres.
rf
p p
Beau - ty wan - ders ev - 'ry - where Foot - prints
Mount - ains Tore and Ea - gle's Nest, Still at
Ev - 'ry morn springs na - tal day Bright - hued
Seems the heav'n a - bove to vie, All rich
rall.
leaves on ma - ny strands, But her home is.....
Mu - cross you must pray, Though the monks are ...
ber - ries daff the snows, Smil - ing win - ter's..
col - ors that we know, Tinge the cloud - wreaths
colla parte.

dim.
pp a tempo.
sure - ly there! An - gels fold their wings and rest,
now at rest. An - gels won - der not that man
frown a - way. An - gels oft - en paus - ing there,
in that sky. Wings of An - gels so might shine,
pp
cres.
In that E - den of the west, Beau - ty's home, Kil -
There would fain pro - long life's span, Beau - ty's, etc.
Doubt if E - den were more fair, Beau - ty's, etc.
Glanc - ing back soft light di - vine, Beau - ty's, etc.
3
f
lar - - ney, Ev - er fair Kil - lar - ney.
f

OPENING FLOWERS.

A. GEBAUER. FRANZ ABT.

p
1. See the morn - ing light ad - vanc - es,
2. Fast re - cede the gloom - y shad - ows,
3. Would ye thank your Heav'n-ly Fa - ther
p Moderato.
p
O'er the hills the sun - beam glanc - es, Yet ye flow - 'rets
As the light spreads o'er the mead - ows, Fill'd with flow'rs of
For the joys you dai - ly gath - er, That ye stand all
slum - b'ring lie, Yet ye flow - 'rets slum - b'ring lie.
daz - zling hue, Fill'd with flow'rs of daz - zling hue.
weep - ing there? That ye stand all weep - ing there?
p

p
Ope your eyes and look a - round you, Now the ro - sy
Like the fumes by in - cense giv - en, Their sweet scent as -
When the lips are seal'd by glad - ness, Tears may flow, yet
p legato.
cresc.
'morn has found you, Wake and greet the bright - 'ning sky!
cends to heav - en 'Mid the ear - ly morn - ing dew.
not in sad - ness, Flow in si - lent heart - felt pray'r!
cresc.
f
Wake and greet the bright-'ning sky!
'Mid the ear - ly morn - ing dew.
Flow in si - lent heart - felt pray'r!
f
p

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